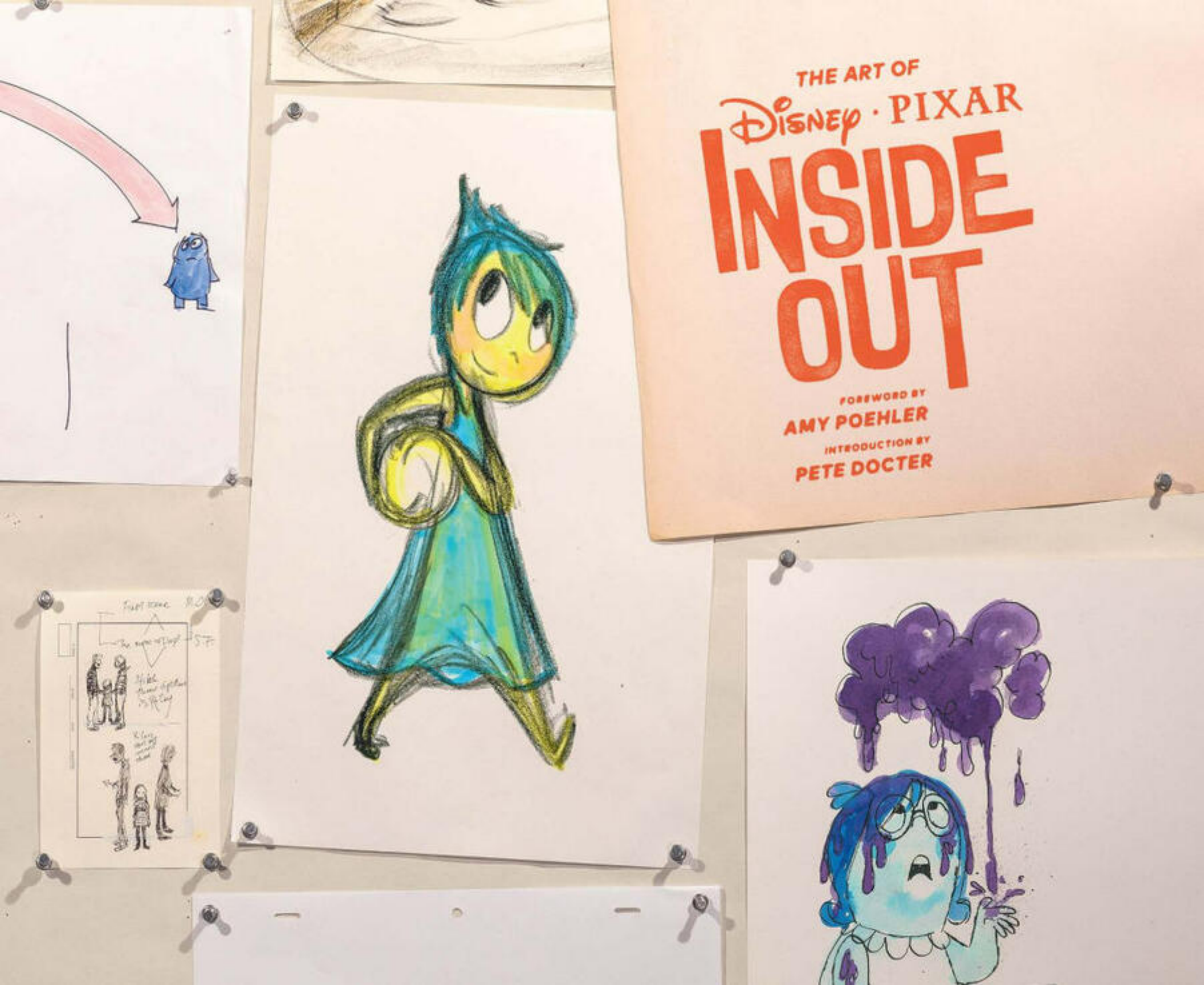
THE ART OF
Disney · PIXAR
INSIDE OUT
FOREWORD BY
AMY POEHLER
INTRODUCTION BY
PETE DOCTER

RALPH EGGLESTON Digital painting

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Tony Fucile, Pencil [page 177]
Chris Sasaki, Pencil and Marker [back cover, top left]
Ronnie Del Carmen, Marker, Watercolor, and White Out [back cover, top right to front cover, top left]
Dan Holland, Marker and Watercolor [back cover, bottom left]
Albert Lozano, Collage, Ink, and Charcoal [back cover, bottom center]
Tony Fucile, Pen [back cover, bottom right]
Ronnie Del Carmen, Pencil and Watercolor [front cover, top center]
Ronnie Del Carmen, Pen, Pencil, and White Out [front cover, bottom left]
Albert Lozano, Marker and China Marker [front cover, center]
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CHRONICLE BOOKS
SAN FRANCISCO

RONNIE DEL CARMEN Pencil

FOREWORD

Amy Poehler

Inside Out explores the last frontier: The Human Mind. It is the story of a 12 year old girl named Riley, and the emotions that live inside her head Joy, Sadness, Anger, Fear, and Disgust. It asks big questions: What if your emotions had feelings too? What if they lined up each day, like a new version of the Seven Dwarfs, and set out to finish the task at hand? How can the head of a young girl be home to so much adventure? Who is in charge when everything starts to change? Is it OK to not be OK all of the time?

Inside Out is also hilarious. And beautiful. Like life.

When director Pete Docter and producer Jonas Rivera asked me to be the voice of Joy, it was a huge and generous gift. Working on a Pixar film is like standing close to a glistening, beautiful machine. Every part of the machine is unique and in constant motion, operated by incredibly talented people who work hard to serve the story. I was able to spend hours Living in Joy, which meant I could speak from the heart and love with abandon. It was emotional cardio and I am deeply convinced that playing Joy has added extra years to my life. Some days were spent laughing, while others were spent crying.

As Joy fights against change, we get to see the struggle between her and Sadness, soulfully voiced by Phyllis Smith. Their journey together teaches us about compromise and negotiation, and reminds us that no one can achieve anything alone. Joy and Sadness make their way through different parts of the Mind in an attempt to get back to Headquarters. Along their journey they visit colorful and bizarre environments. Long Term Memory. Abstract Thought. Dream Productions. Imagination Land. While Joy and Sadness struggle, the ragtag group of Fear, Anger, and Disgust are inside Headquarters running the show. The hilarious Bill Hader, Lewis Black, and Mindy Kaling all remind us how funny and frustrating each emotion can be.

Life isn't as simple as being "happy" or "sad," and when our emotions rub shoulders, we see where true pain and beauty live. Nobody understands this more than the folks at Pixar.

Writer and director Pete Docter says watching his daughter Elie grow and change is what inspired the film. We first met Elie when she was the young and brave voice of "Young Ellie" in the amazing film, *Up*. Now Elie Docter is a young woman (because as much as scientists have tried, they still haven't found a way to stop children from growing older). *Inside Out* is about the things that happen when our young and brave voices start to change. It is a buddy comedy, a road movie, a Christmas film, a classic Western, a sci fi thriller, a Bollywood musical, and a comic book blockbuster. Ok, maybe I am genre pandering, but it is for sure a deep and funny look at what happens when our emotions jostle for control.

Please enjoy this book filled with the beautiful art that inspired the film. I am amazed by the scope and depth of the artist's work that is contained here. I can't draw a bath. If the world was left up to me we would all be living in tents on a dirt road and using rocks for money. I continue to be in awe of what these artists do and I am forever grateful that I was asked to give a voice to Joy. At the end of the film, Joy and Sadness hold hands and a new color is formed. That is what *inside Out* and the films of Pixar do. They invent new colors. They create new emotions. They introduce us to new worlds. And the best part is that these places feel like home, because they have been with us all along.

OPPOSITE
RALPH EGGLESTON Digital painting

INTRODUCTION

Pete Docter

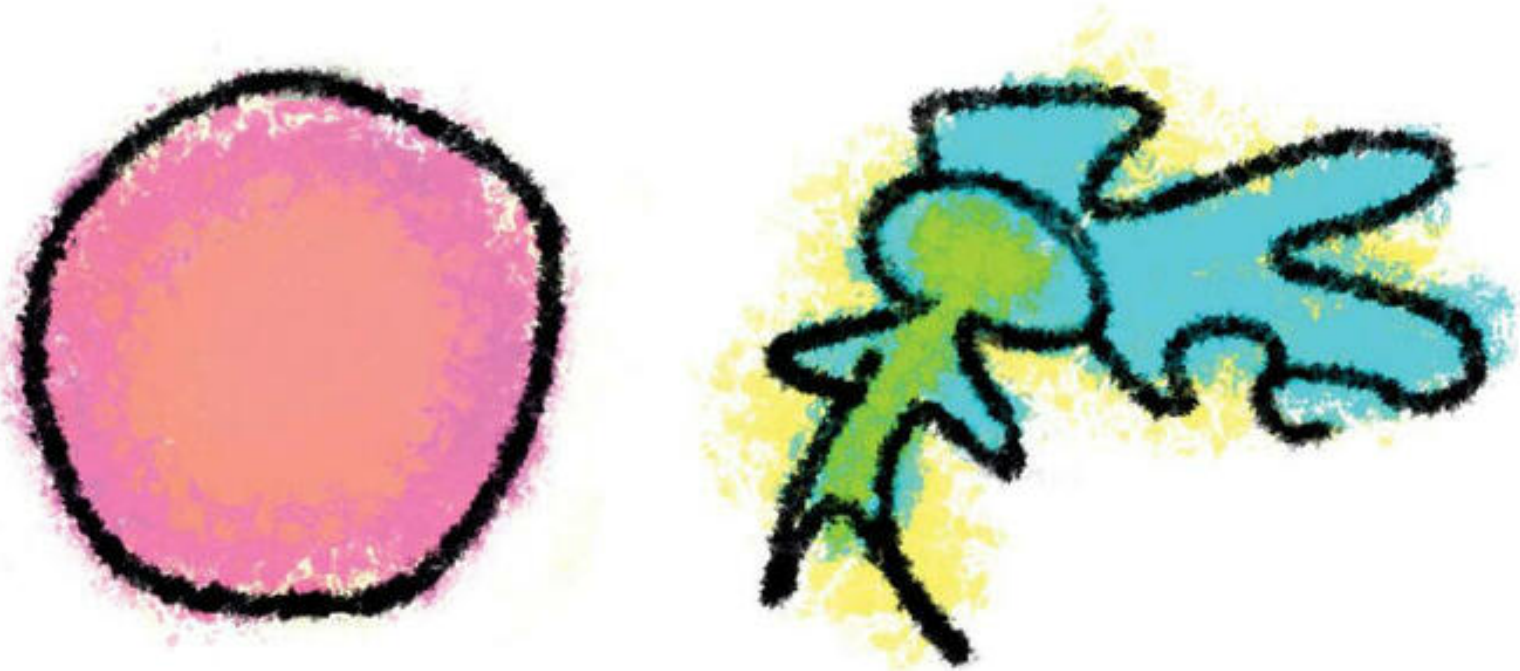
When I first pitched this idea to people "It's a movie about the emotions inside a kid's mind!" I seemed to get one of two reactions. They would either give me a wide eyed smile, or stare at me blankly and tilt their head like Lil' Nipper the RCA dog. Eventually I came to realize that both of these responses were actually the same. People were saying, "Yeah, good luck making that."

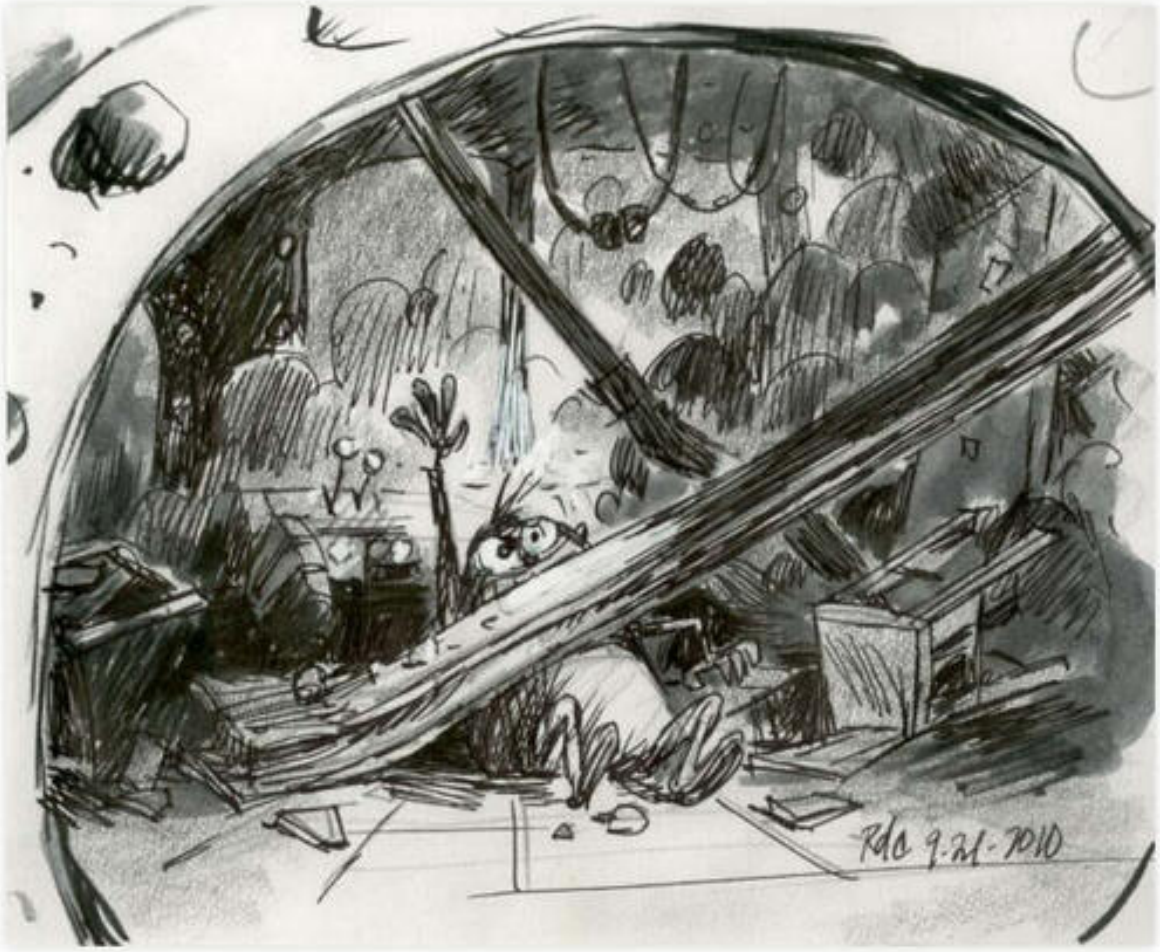
The idea was rather abstract, but in my enthusiasm I didn't realize just how difficult it would be to make it concrete. Most our films had somewhere to start: bugs, fish, robots . . . even our monsters were based on some combination of animals. But what do emotions look like? Or abstract thought? Or the subconscious? Here we had nothing to measure against, nothing concrete to tell us when we'd got it right.

Of course, the answer to what the mind looks like came from the mind specifically, the minds of our amazing artists. The designs emerged slowly, vaporous at first, gaining form and solidity. Some would lock in quickly, while others were more difficult to capture. It was a mysterious, fascinating process and a little scary when we'd look at the rapidly shrinking schedule. But over time, the characters and world moved from foggy notions into actual things we could build, paint, and light in the computer.

This process felt so unique and exciting that we wanted to share the experience with you. So we organized the artwork in this book much the same way it felt to us making it. First you'll see a vast array of concepts; far out stuff from a wide array of artists. Out of hundreds of drawings and paintings we found a few that felt right, which we refined and made more specific; those are in the center of the book. Towards the end you'll see work done as the movie was being made: design refinements, animation thumbnail drawings, and lighting studies. I've included a few captions here and there to give you more information about the context of a drawing. But other than that, we decided to let the artwork speak for itself.

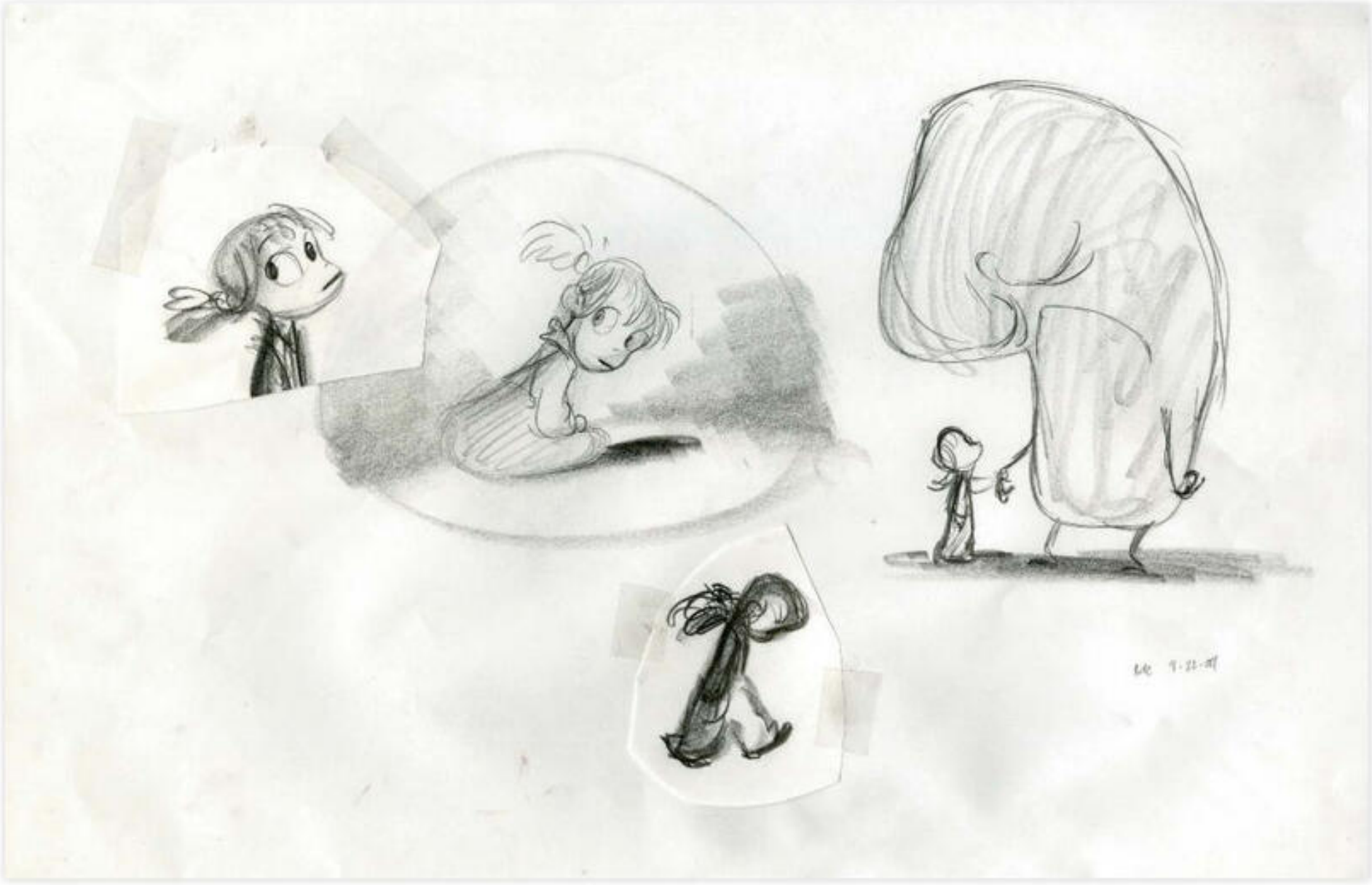
Looking back, I think those of us who worked on the film all relate to Joy's journey through the unknown expanses of the Mind. It feels like we all went on that same trek. We hope this book allows you to experience a little of what it was like to make it.





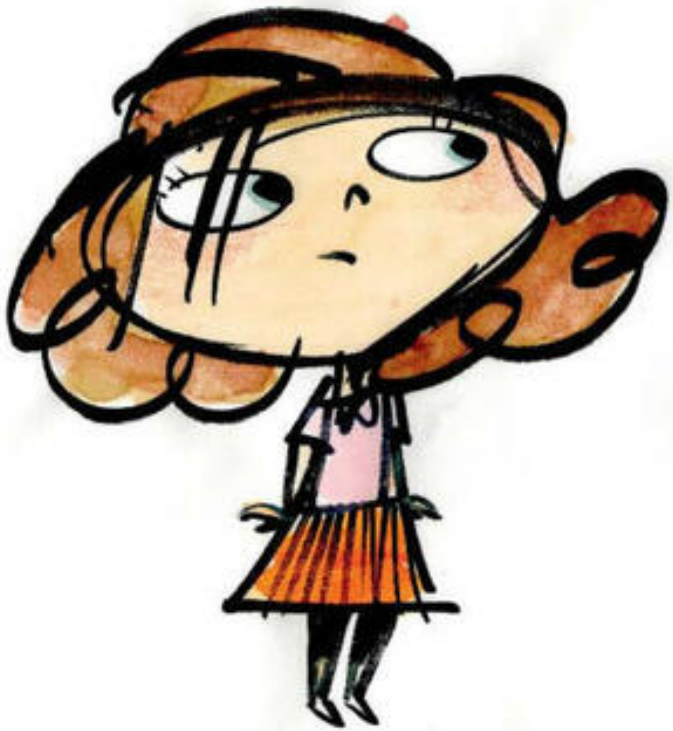
RONNIE DEL CARMEN Marker and pen

In an early version of the story, an upheaval in Riley's life caused a literal earthquake inside Headquarters.



RONNIE DEL CARMEN Pencil

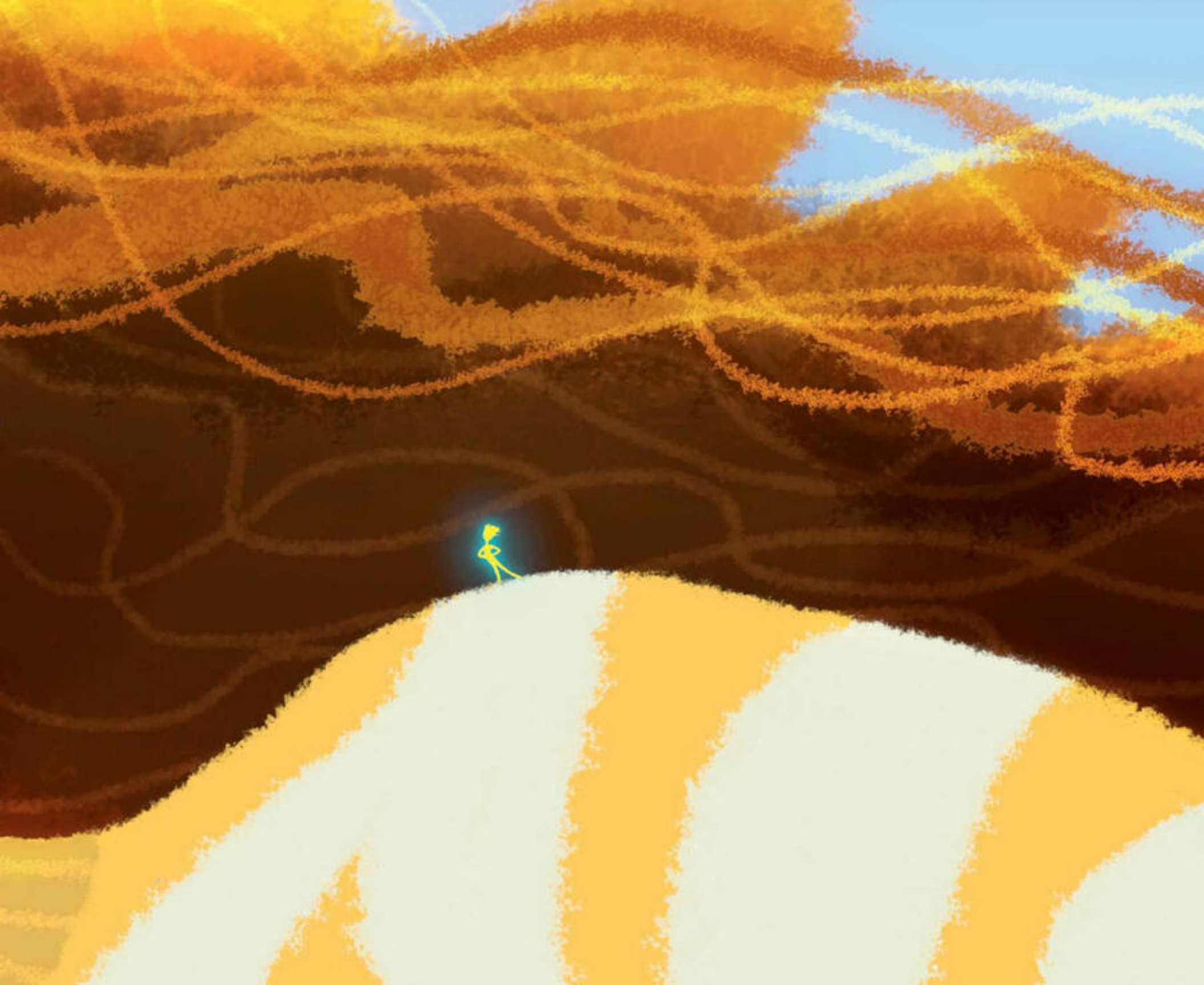
Early story outlines had Riley transported inside her own mind. Here she comforts Sadness.

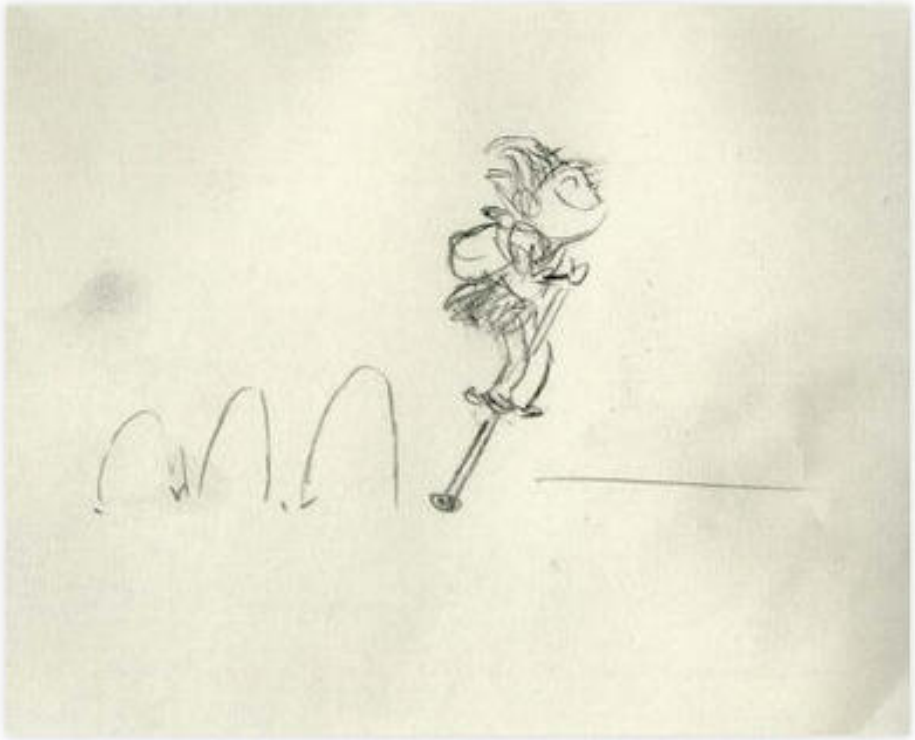


NIERIA '19

RALPH EGGLESTON Digital painting

Joy and Riley live in two different worlds, which made it difficult to show their emotional connection on screen. To solve this we tried giving Joy the ability to appear in the external world.





LEFT AND ABOVE
RONNIE DEL CARMEN Pencil

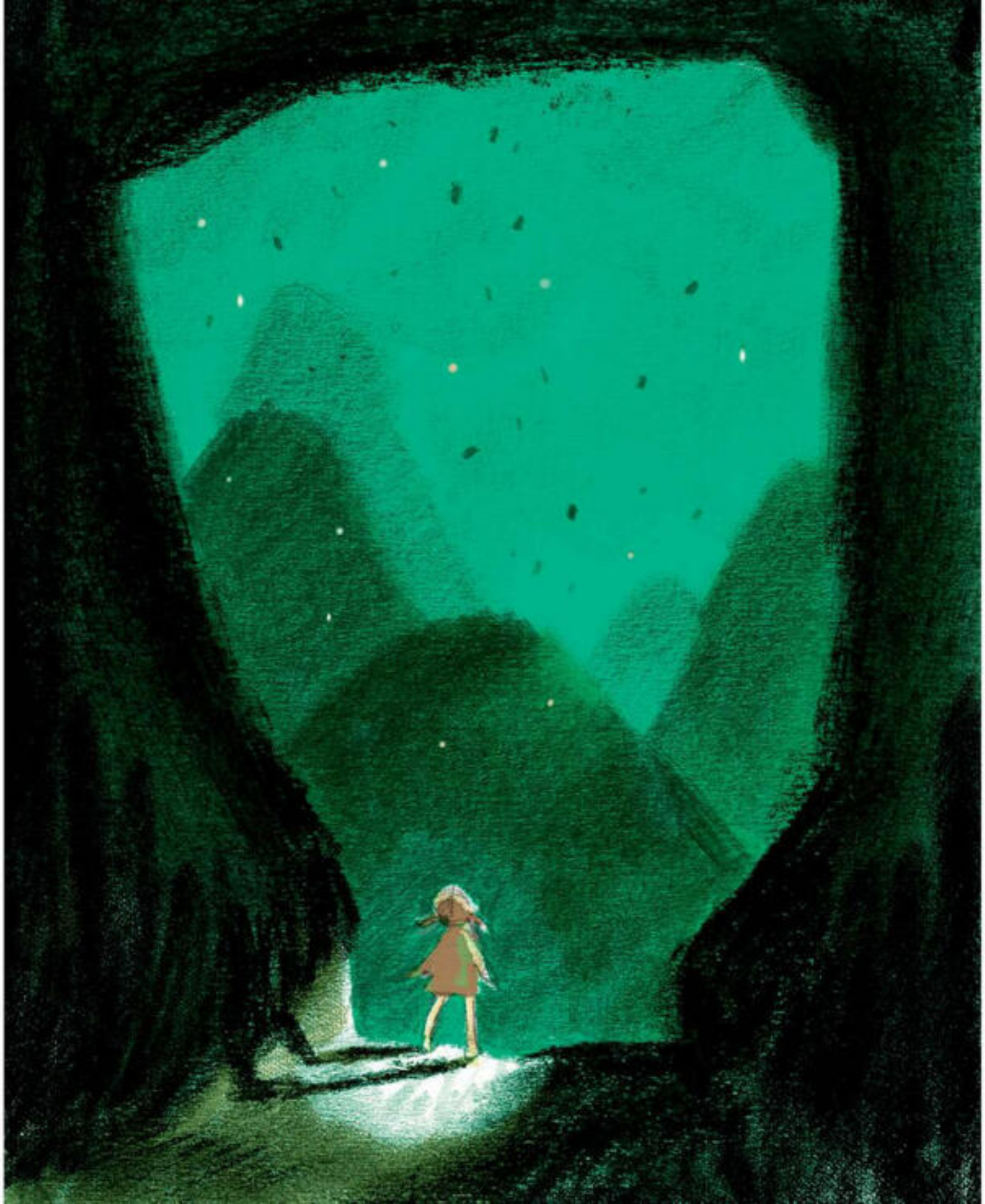
Jars as memory containers.

RONNIE DEL CARMEN Pencil and marker

Riley and Gloom (Depression), a dark ooze that spread throughout the Mind.

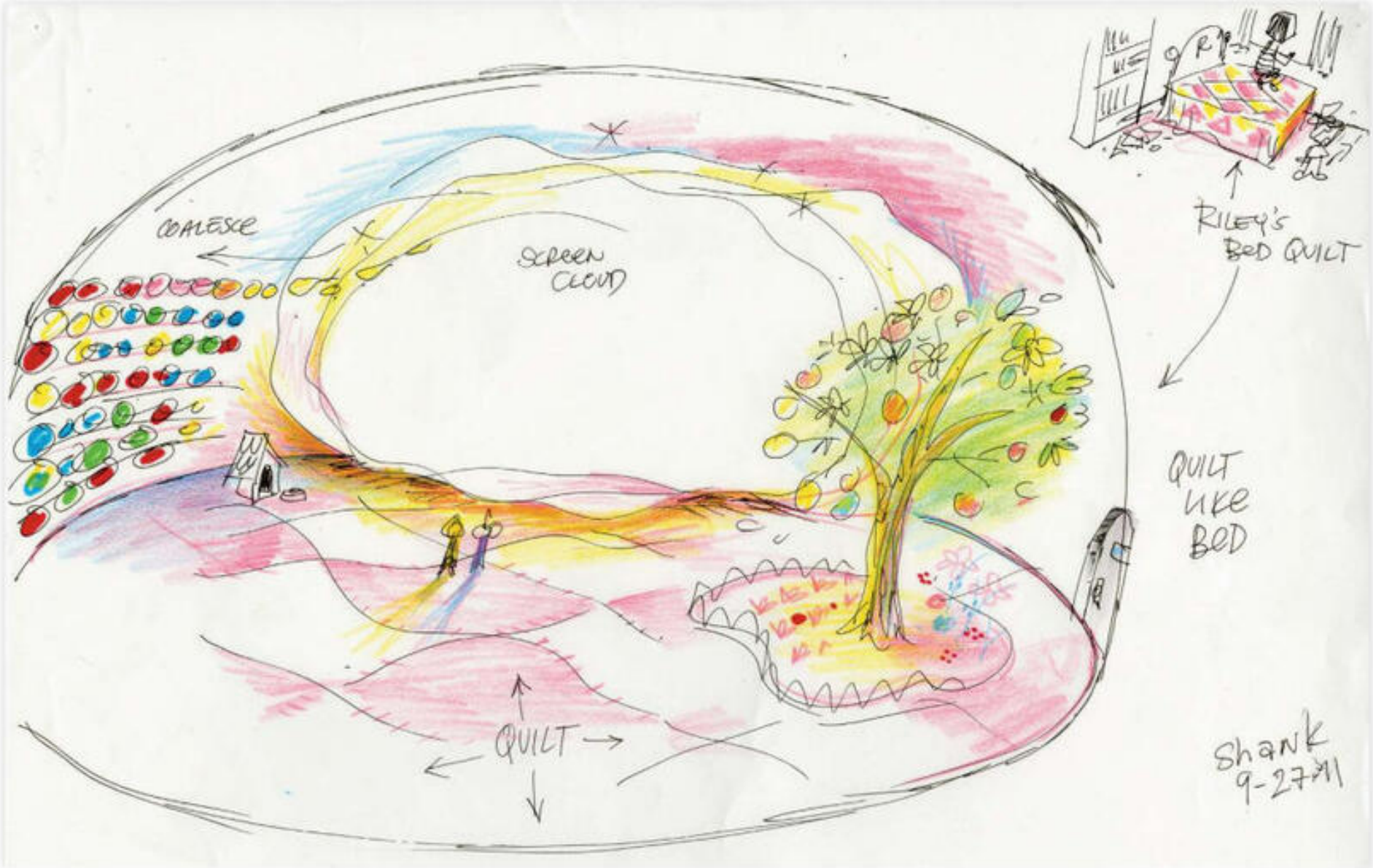
RONNIE DEL CARMEN Pastel and colored pencil

Gaam as a character.



RONNIE DEL CARMEN
Digital painting and pastel

Riley in the Memory Dump.

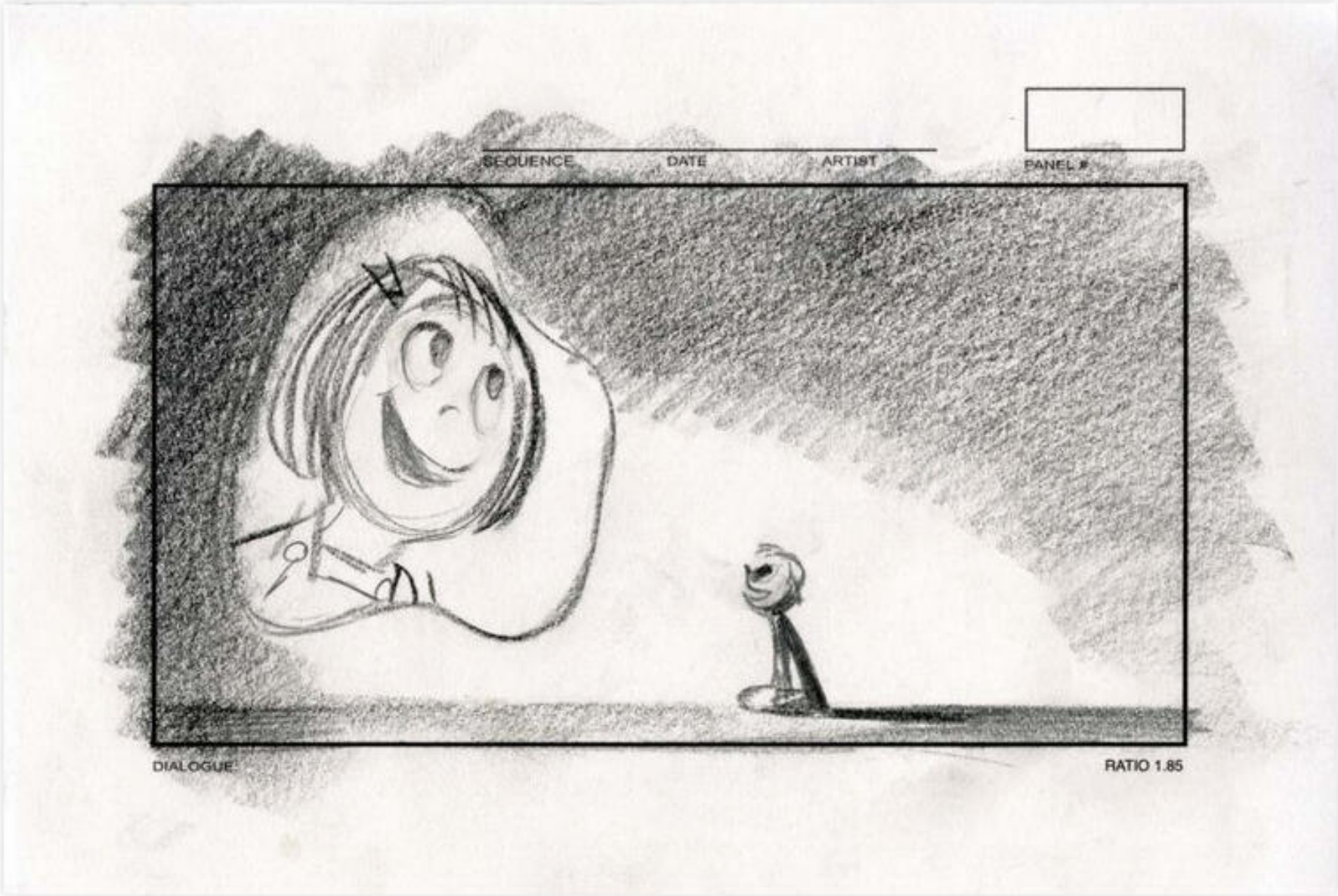


DON SHANK Colored pencil and ink

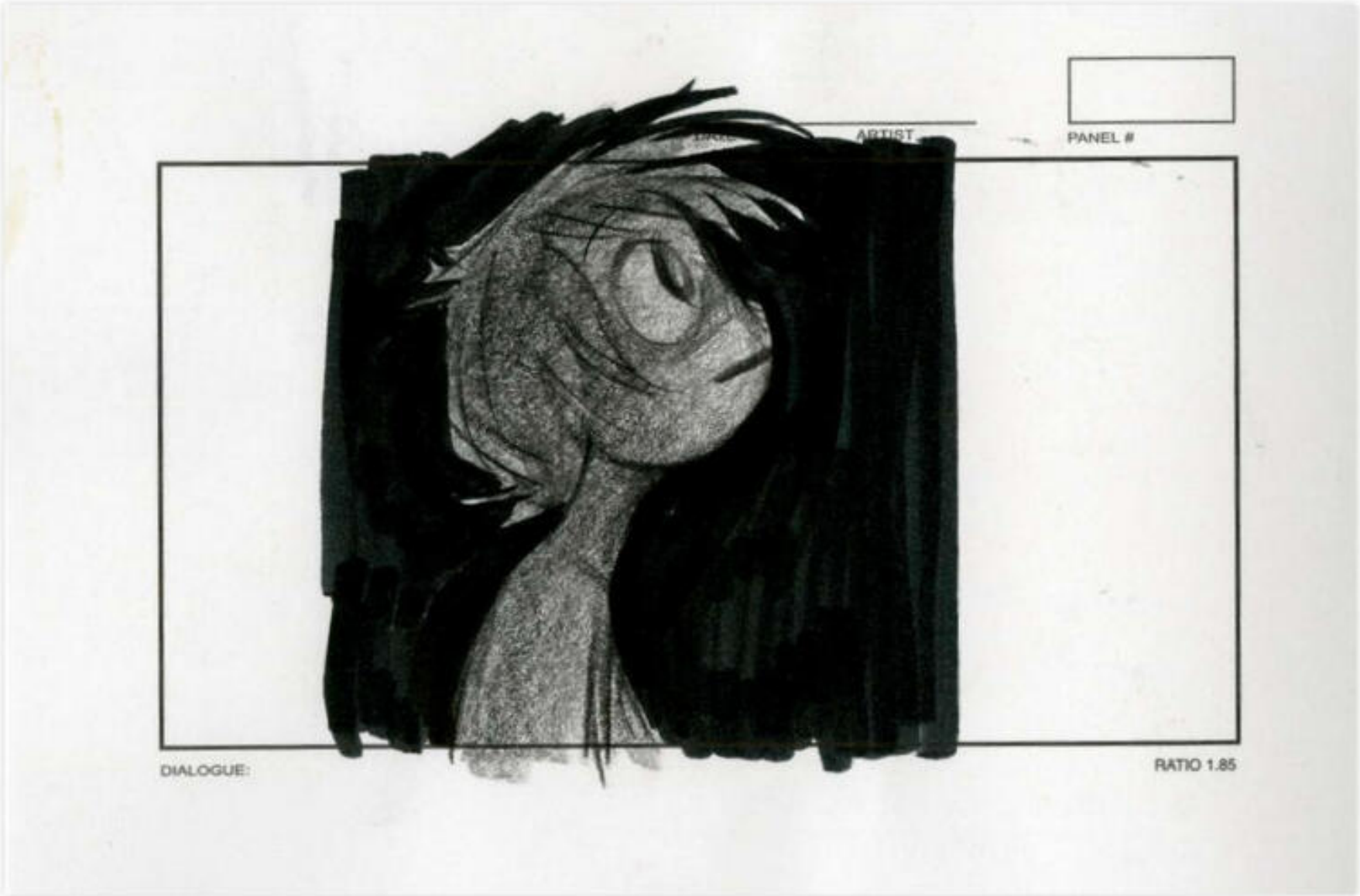
DON SHANK Digital painting

RALPH EGGLESTON Digital painting

RALPH EGGLESTON Digital painting

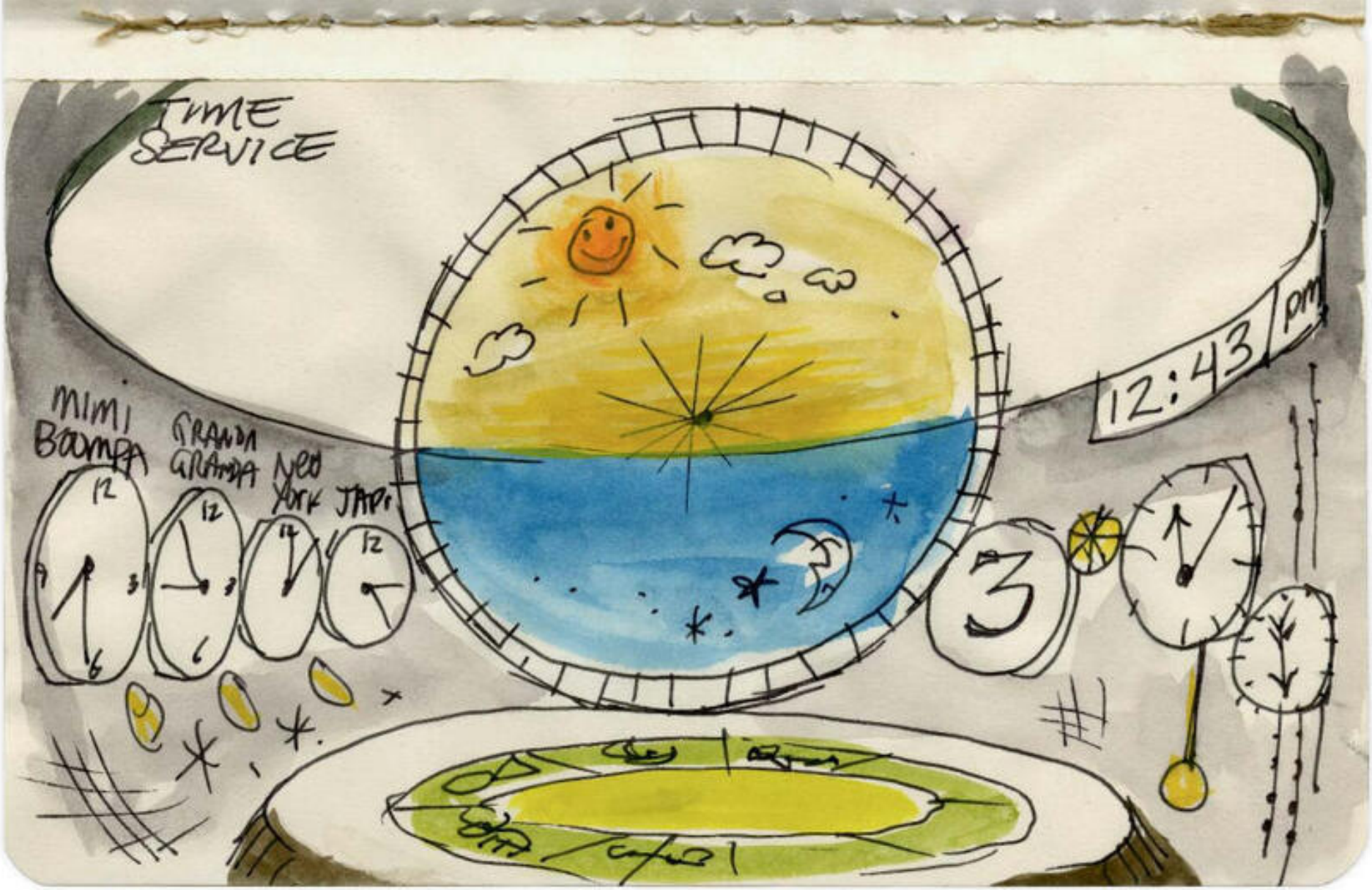


RONNIE DEL CARMEN China marker



RONNIE DEL CARMEN Marker and china marker

DADDY & UNCLE JONAS WORK HERE
PIXAR
Mimi & Boompa
THIS IS WHERE WE BOUGHT OUR HOUSE
IKEA
HOME
CHLOE'S WORLD MAP
@ 2.9 years old
MY PLAYHOUSE
the Park!
NEMO LIVES HERE
DISNEY LAND
SORRY DADDY...
WALT DISNEY World.
TiddleyWinks
BEACH
GRANDMA & GRANDPA
AUNTIE SUSAN & UNCLE MATTHEW
UNCLE JONAS
ELSA & AVA
Auntie Mishie
SHANK 3-9-11



ABOVE
DON SHANK Watercolor and ink

OPPOSITE
DON SHANK Gouache and ink

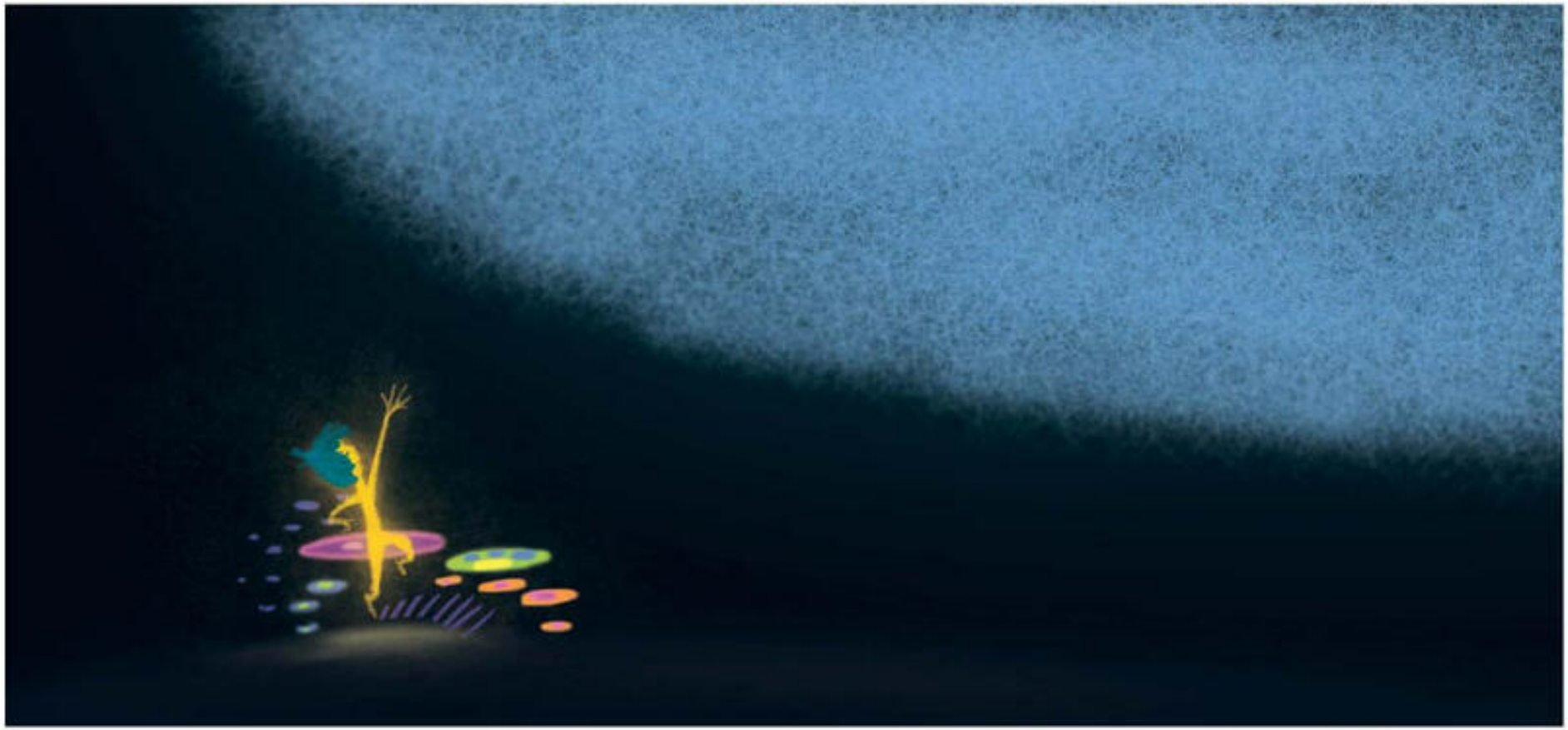
Dan's impression of how his daughter imagines the wor d.

DON
SHANK
2-2-11
STREAM
DUMP
GEOMETRY
MATH
COLOR
2D
SUBCONSCIOUS
FISSURE
LONG
TERM

ABOVE
DAN HOLLAND Marker

Shapes and patterns to use in designing the Mind.

OPPOSITE
DON SHANK Colored pencil and ink

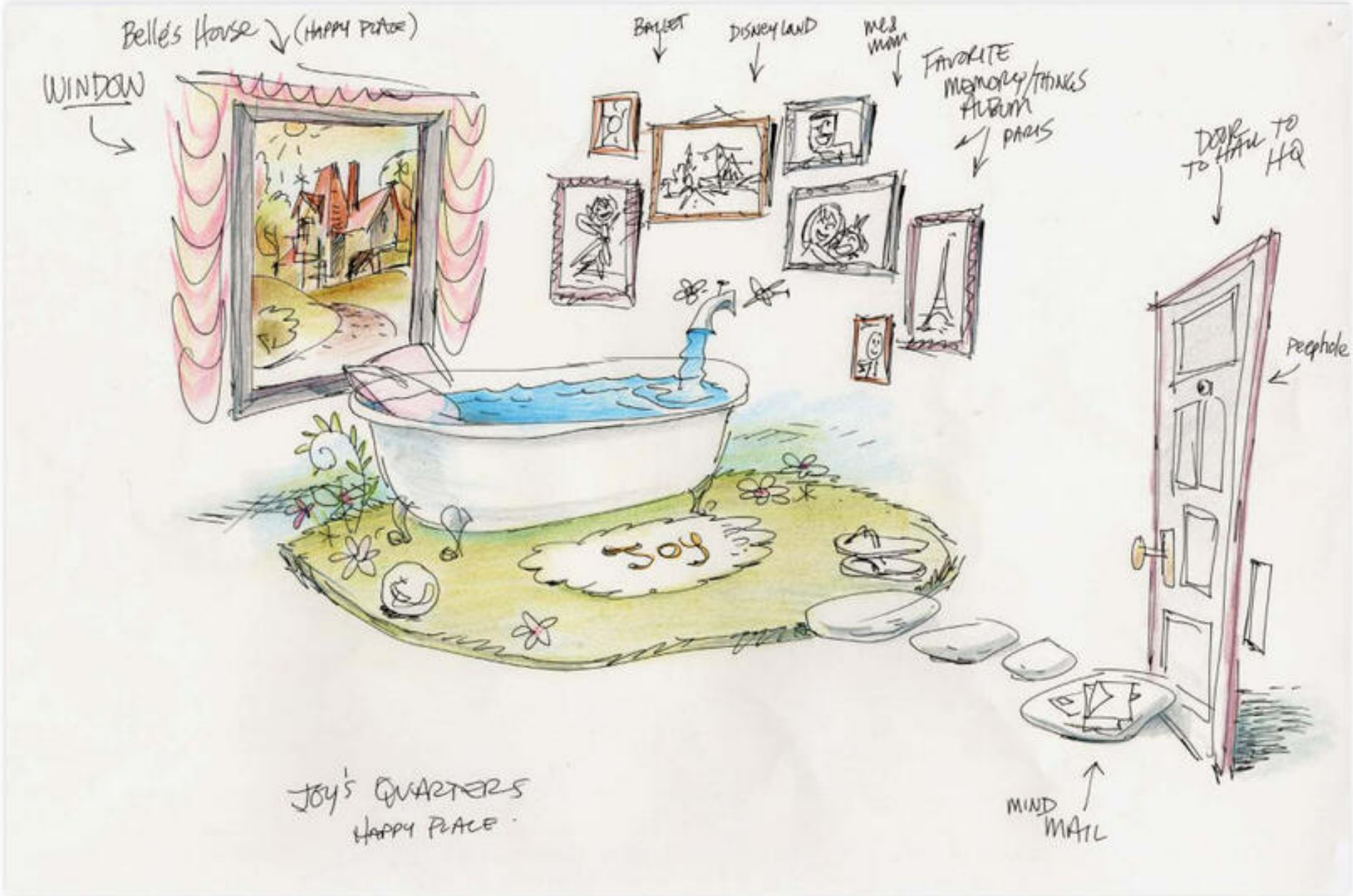


RALPH EGGLESTON Digital painting

RALPH EGGLESTON Digital painting

DAN HOLLAND Watercolor and ink

An early concept for a control panel where emotions could "paint" feelings with light-energy.



DON SHANK Colored pencil and ink

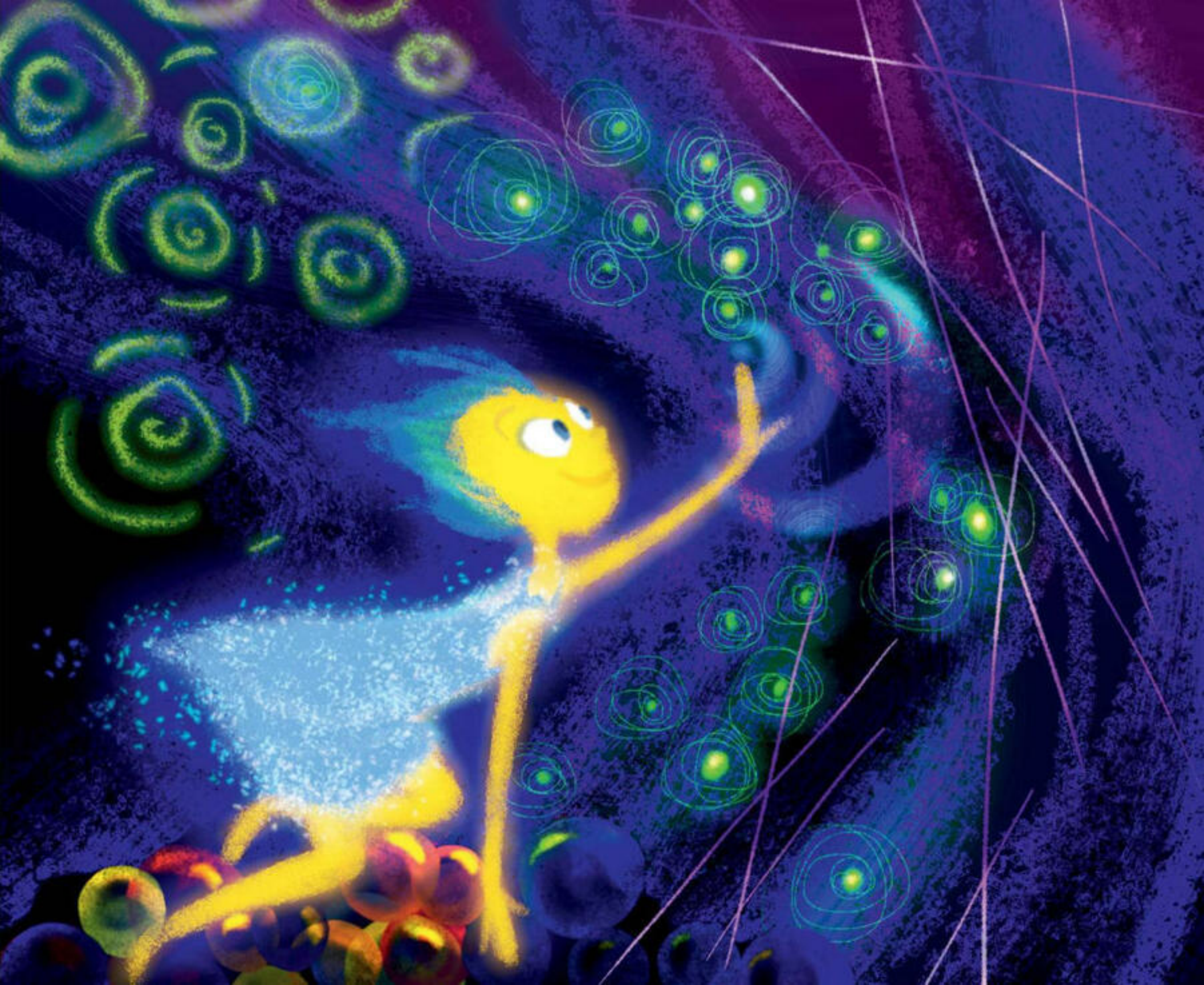
ABOVE

DON SHANK Colored pencil

Perhaps memories trave through the Mind an one ong continuous conveyor be t.

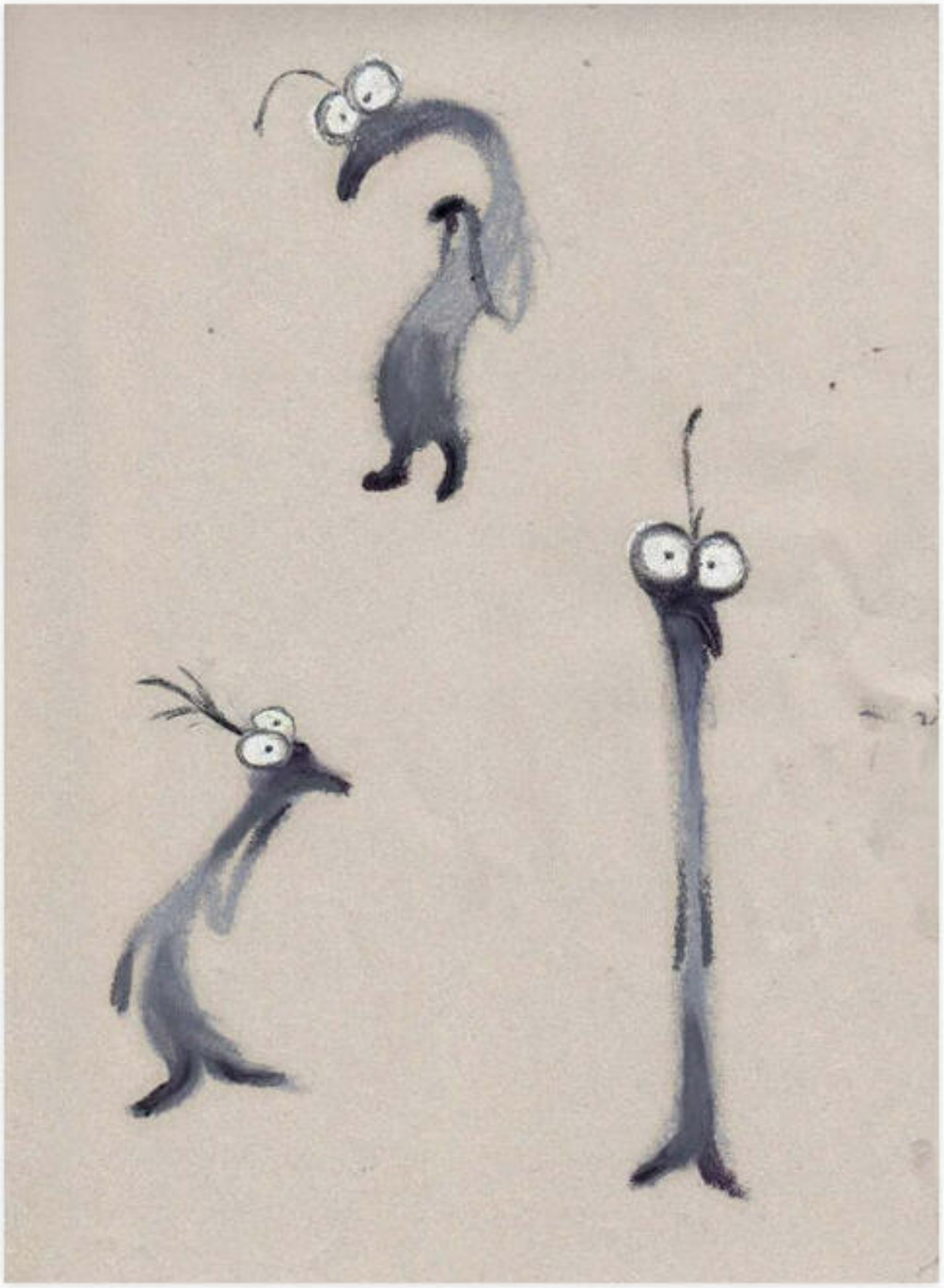
OPPOSITE

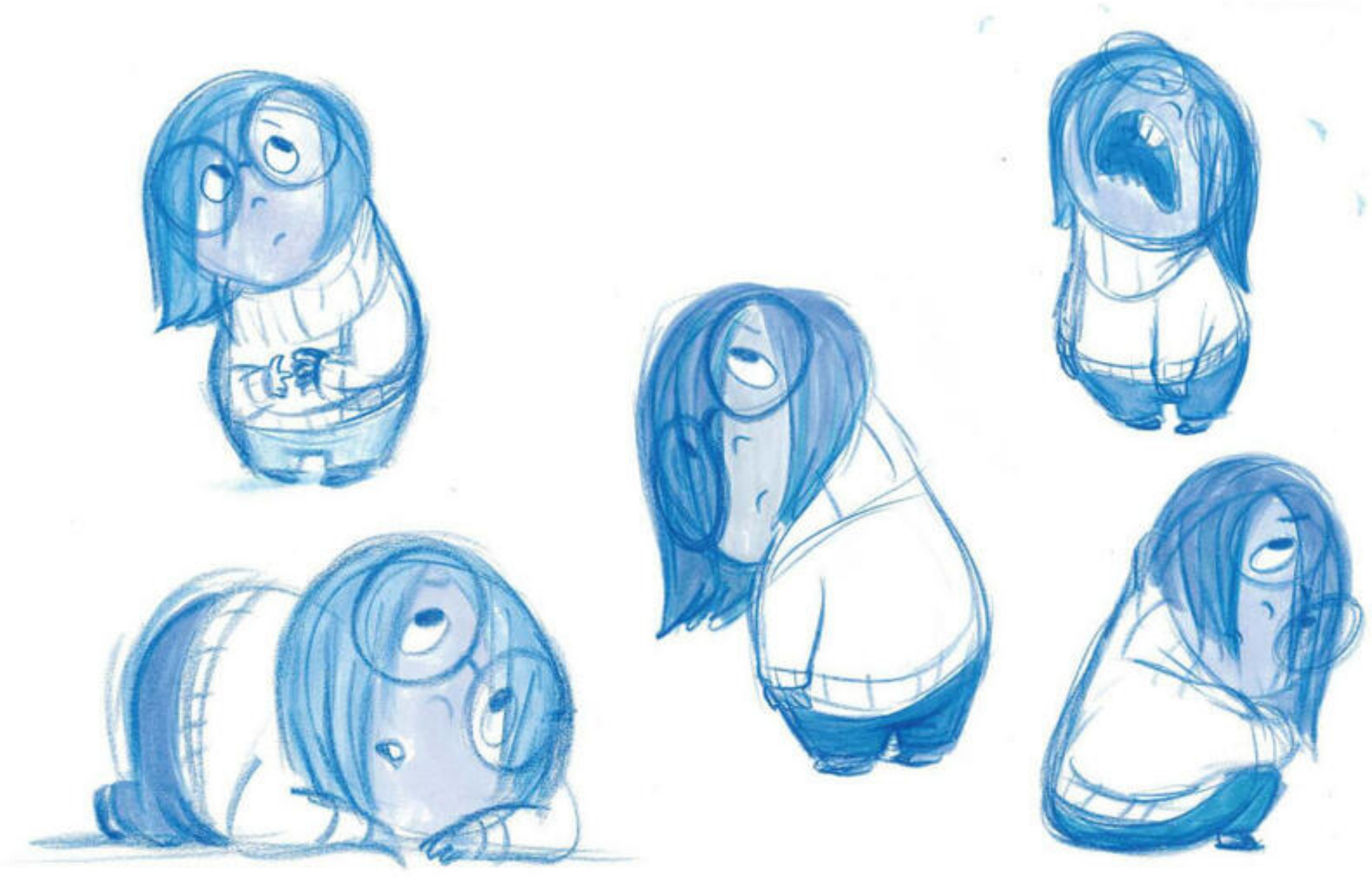
RALPH EGGLESTON Digital painting



THIS PAGE
RALPH EGGLESTON Pastel

OPPOSITE
ALBERT LOZANO Marker





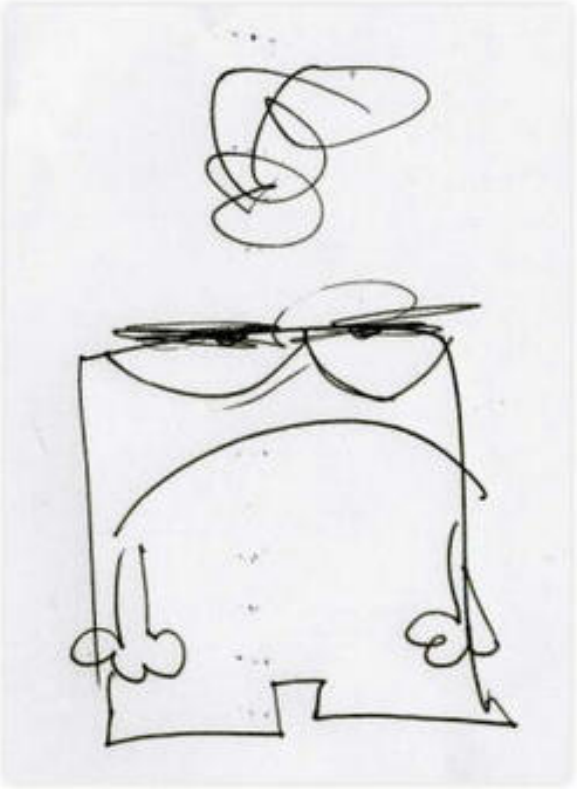
ABOVE
ALBERT LOZANO Marker and china marker

OPPOSITE
ALBERT LOZANO Marker and ink

THIS PAGE
ALBERT LOZANO Ink and charcoal

OPPOSITE, LEFT
ALBERT LOZANO Collage, ink, and charcoal

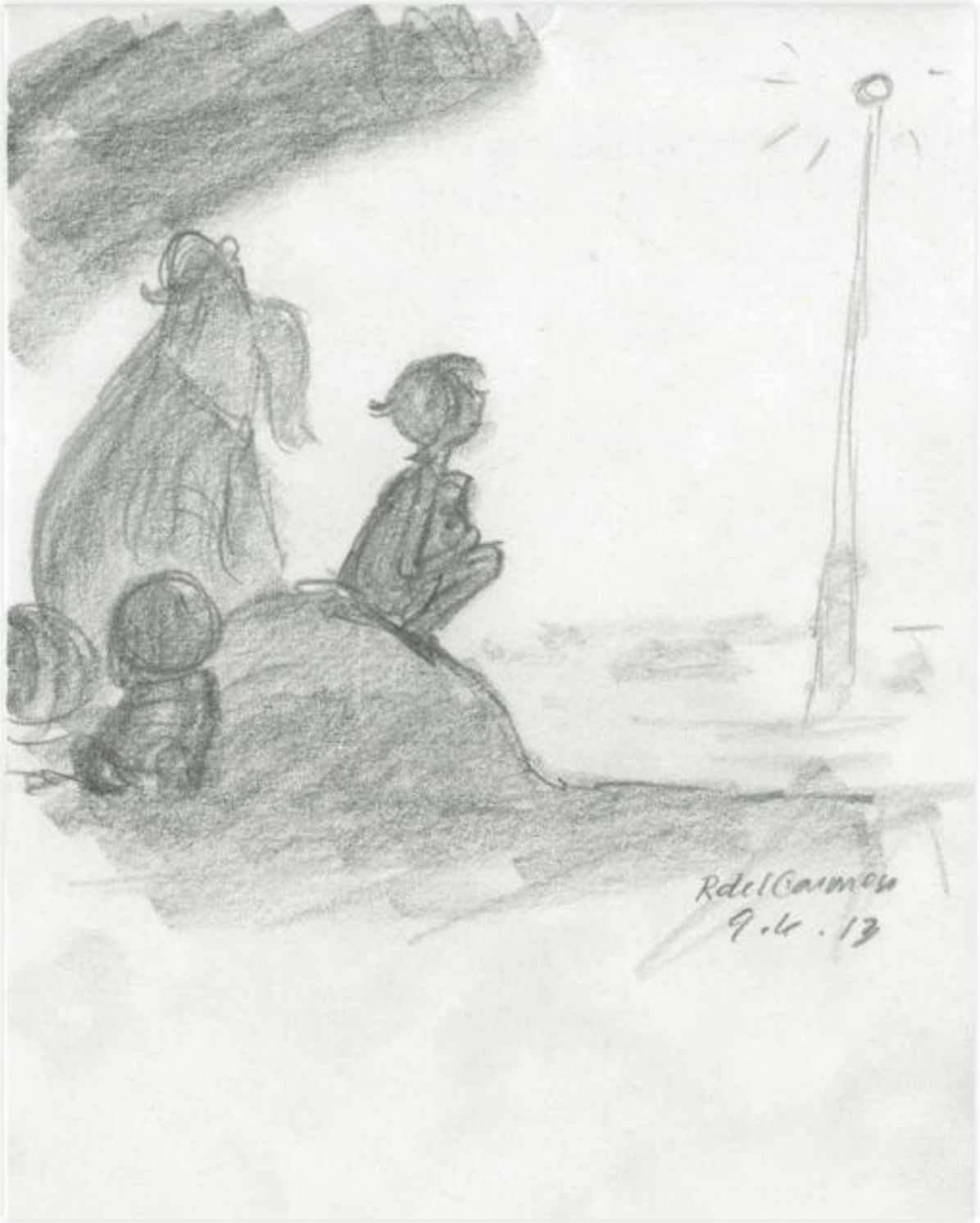
OPPOSITE, RIGHT
PETE DOCTER Ink



YUCK

PREVIOUS SPREAD
DANIEL ARRIAGA
BERT BERRY
RALPH EGGLESTON
TONY FUCILE
TOM GATELY
ALBERT LOZANO
MATT NOLTE
CHRIS SASAKI

Surprisingly, Disgust was the most difficult Emotion to design.



LEFT
RONNIE DEL CARMEN Pencil

OPPOSITE
PETE DOCTER Marker and pencil

CHRIS SASAKI Digital painting

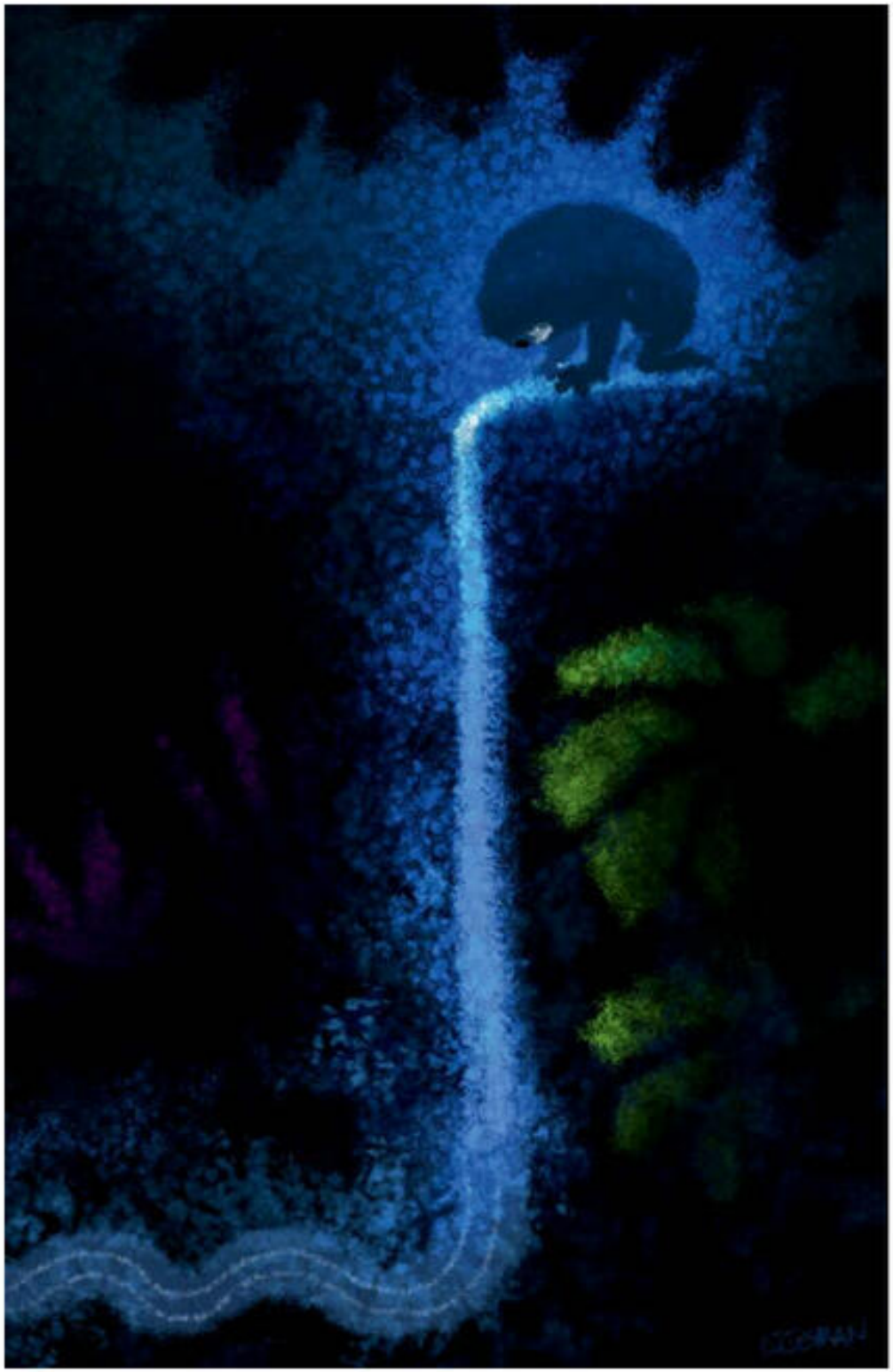
Gloom (an early antagonist) grew in size as he gained importance.

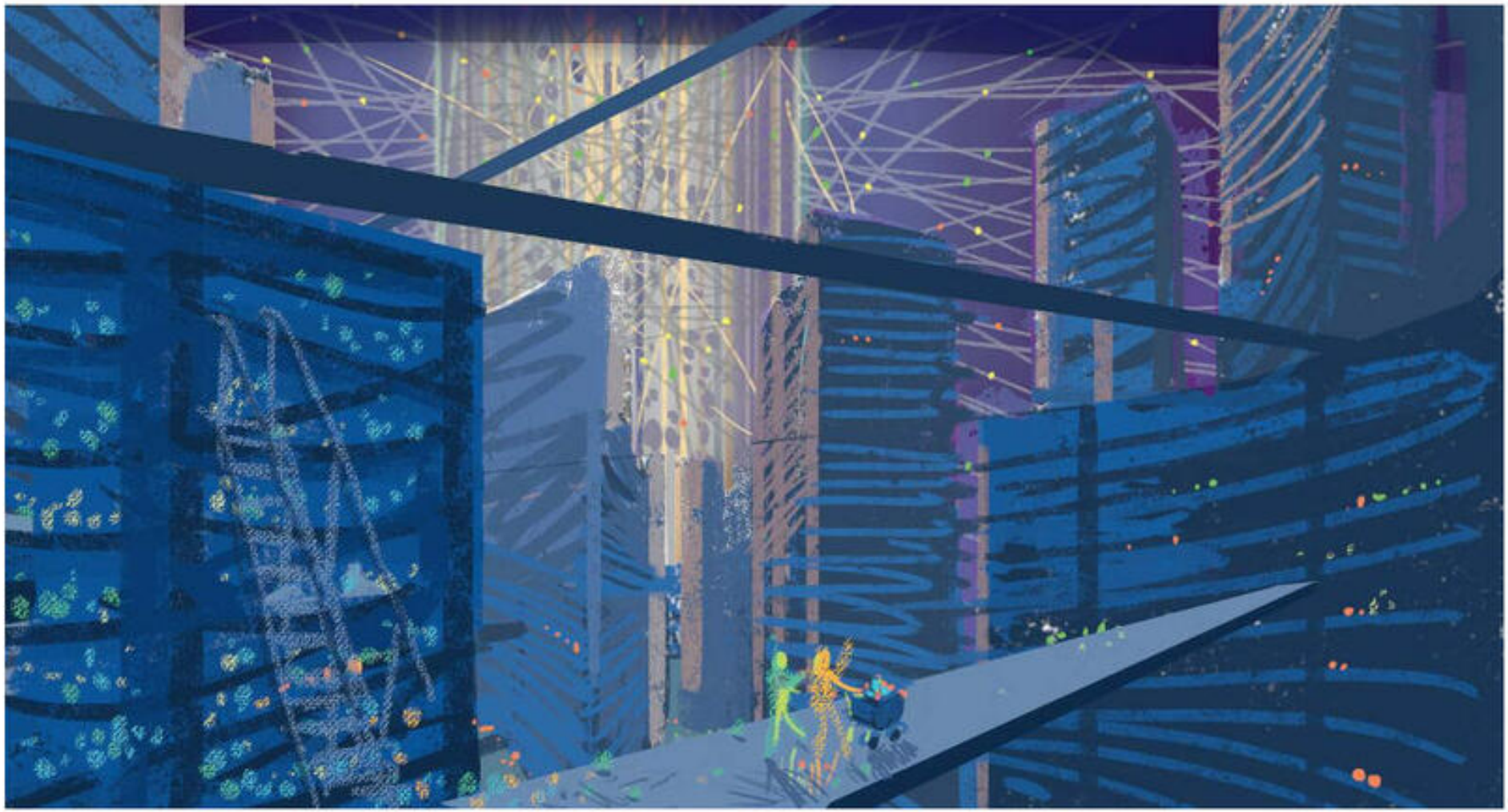
KRISTIAN NORELIUS
Pencil and digital painting

Instead of just one, maybe there are multiple control panels, one for each Emotion?

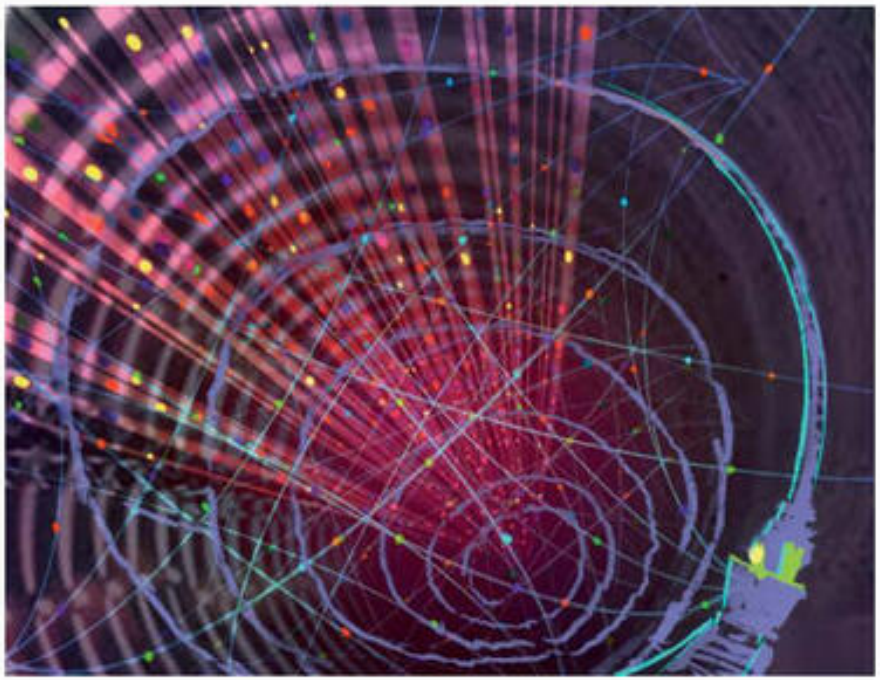
RIGHT
RALPH EGGLESTON Digital painting

OPPOSITE
DON SHANK Digital painting





BILL CONE Digital painting



LEFT

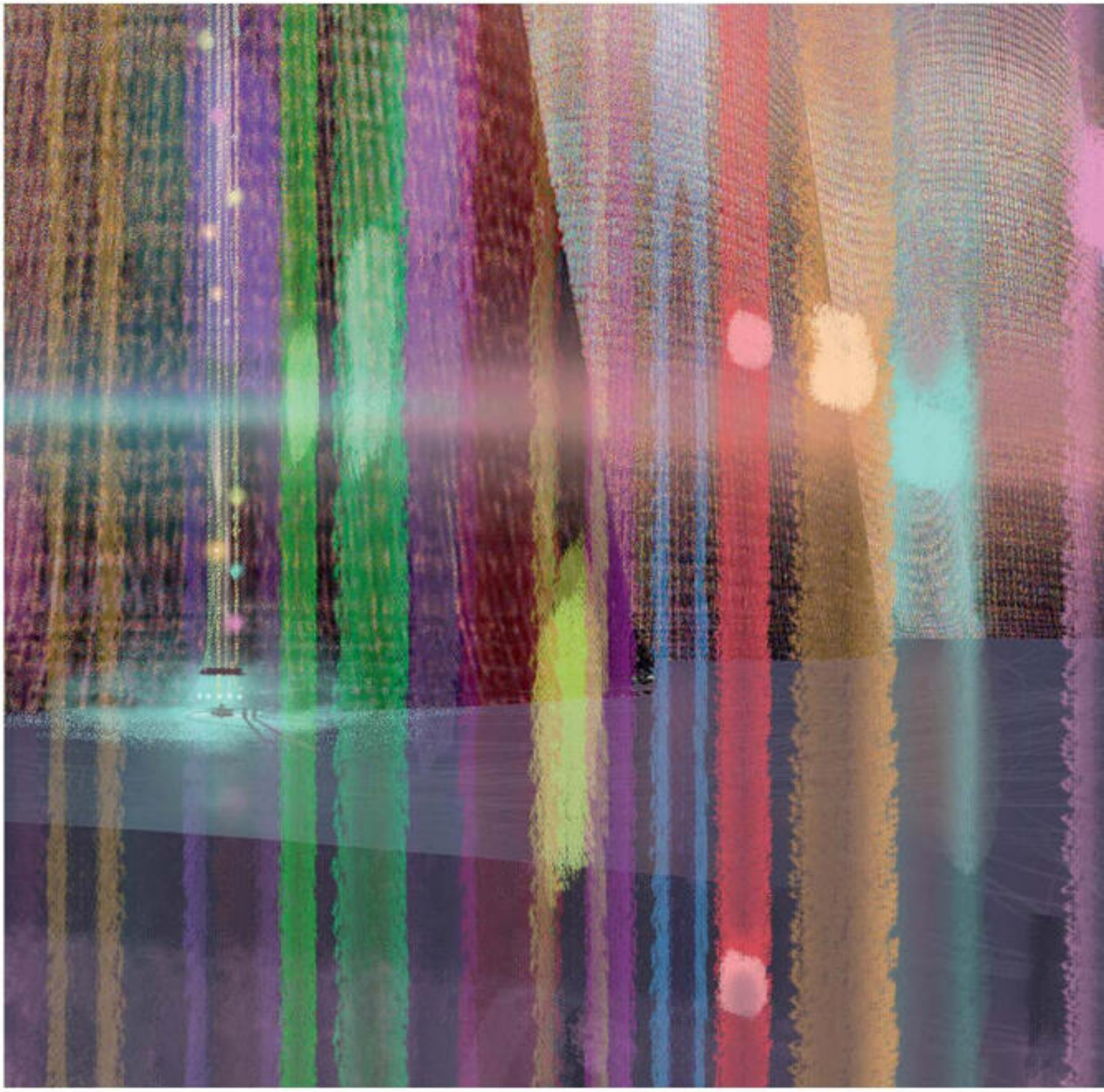
RALPH EGGLESTON and KRISTIAN NORELIUS Digital painting

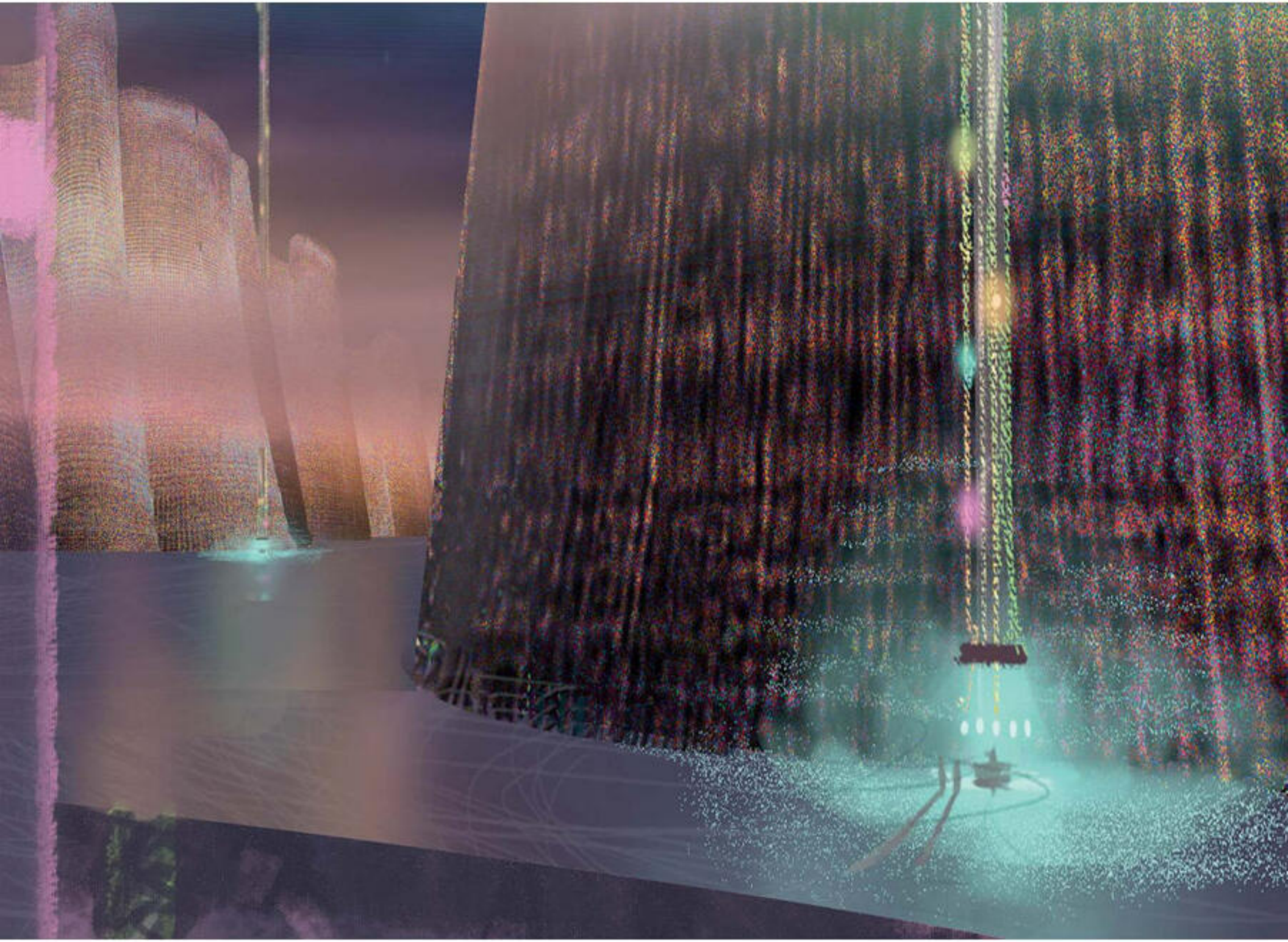
Finding an overa design concept for the Mind Wor d was probab y our biggest design cha enge. This changed many times throughout deve opment and production, depending on story needs. Here, Long Term Memory was arranged in a co umn descending from Headquarters, with o d fading memories stored at the bottom.

ABOVE

BILL CONE Digital painting

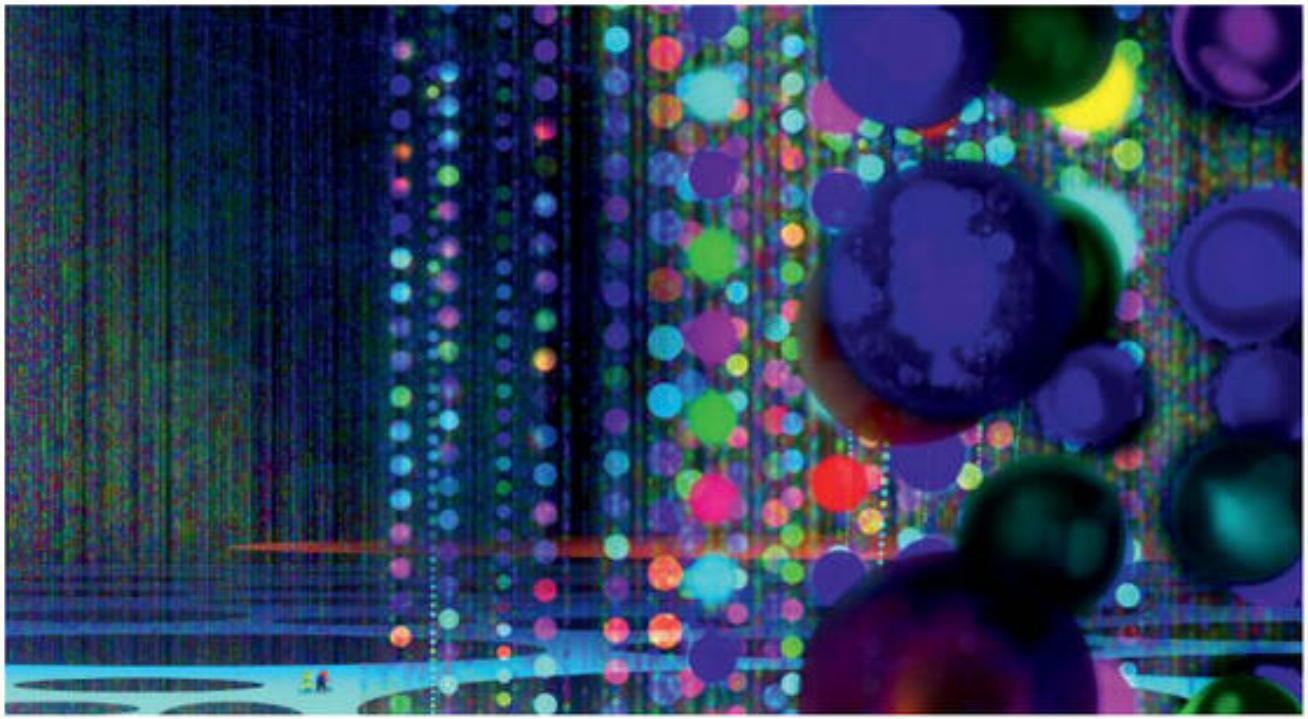
BILL CONE
Digital painting

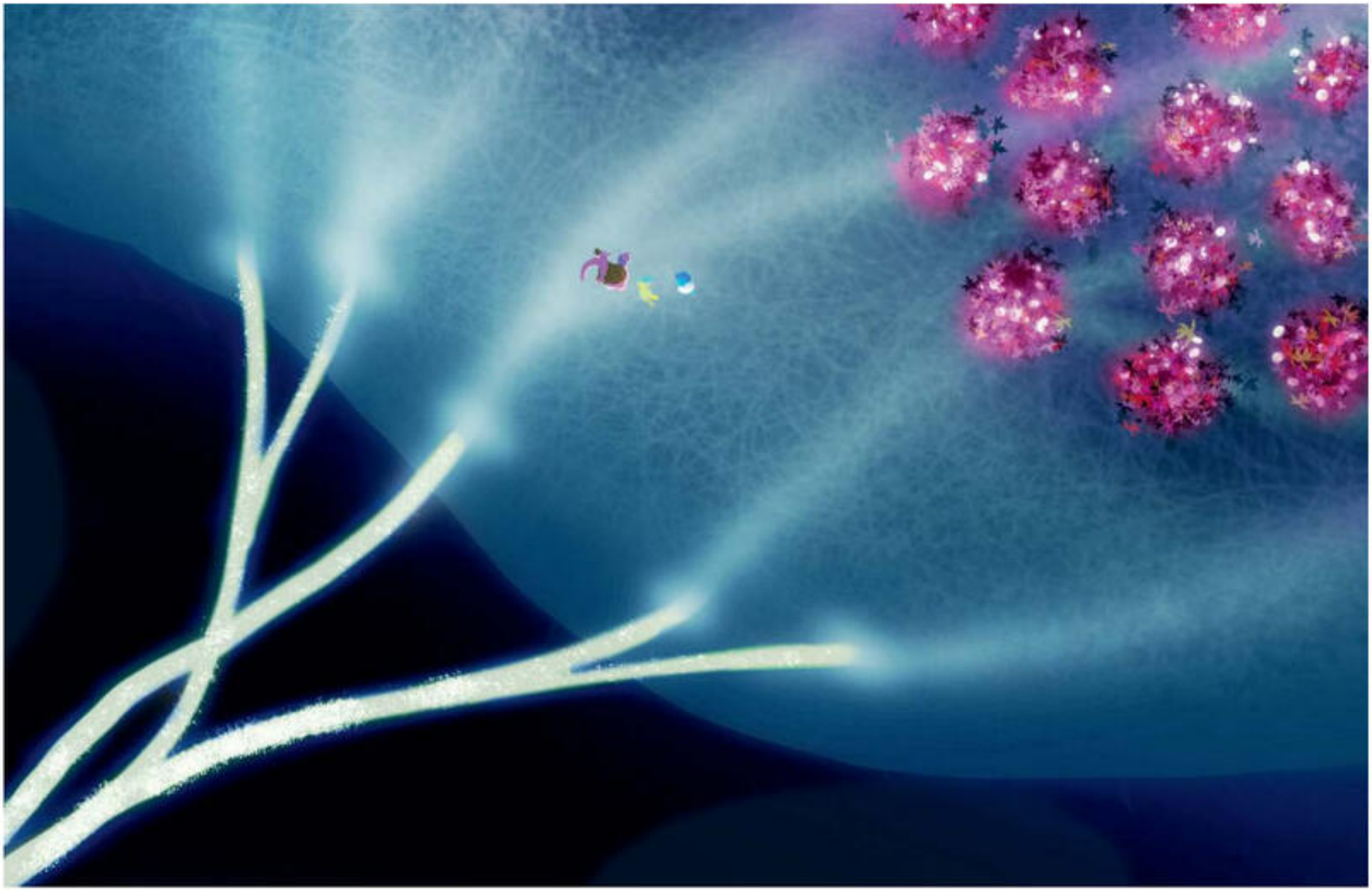




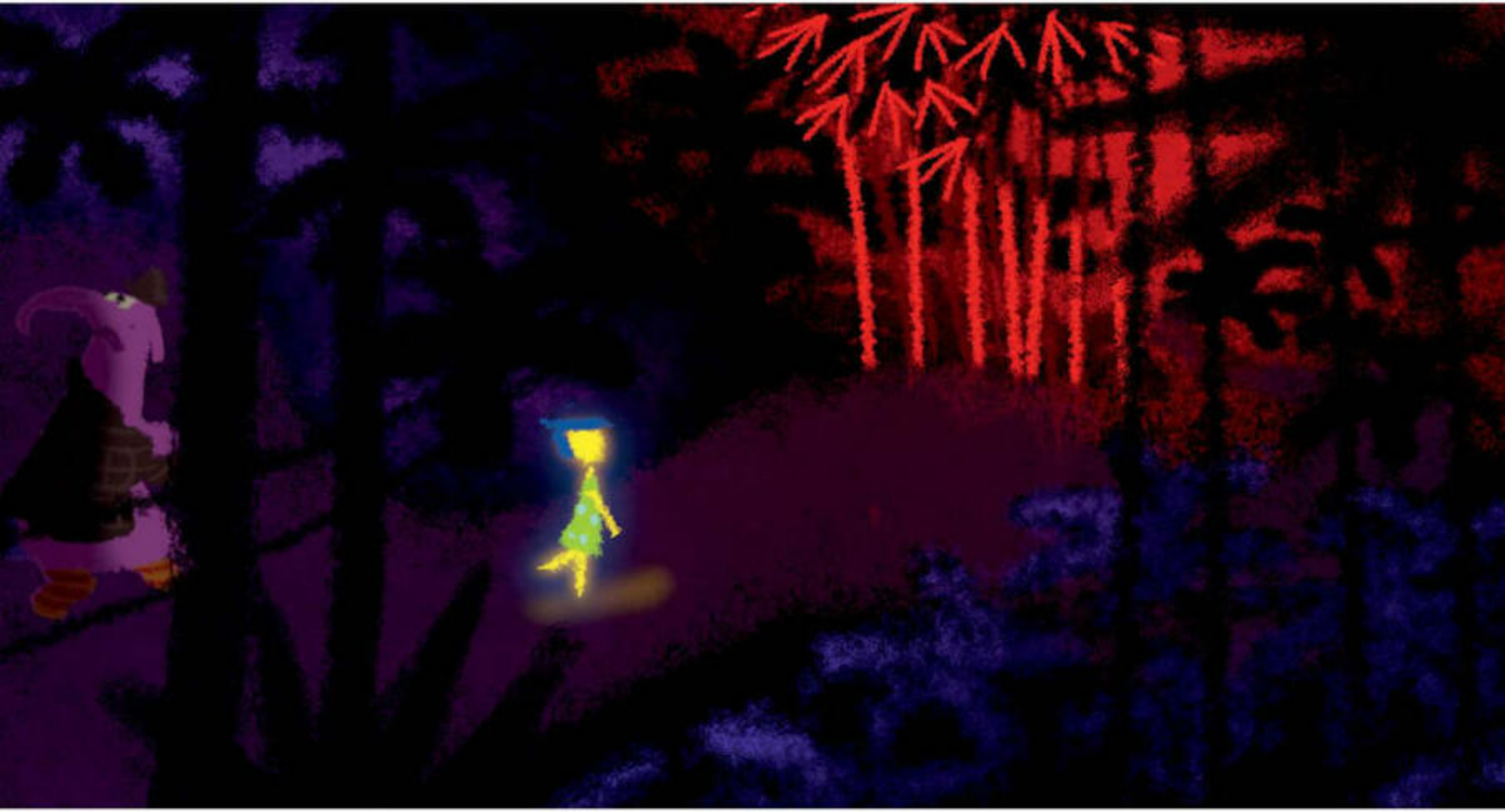
TOP
BILL CONE Digital

BOTTOM
RALPH EGGLESTON Digital painting

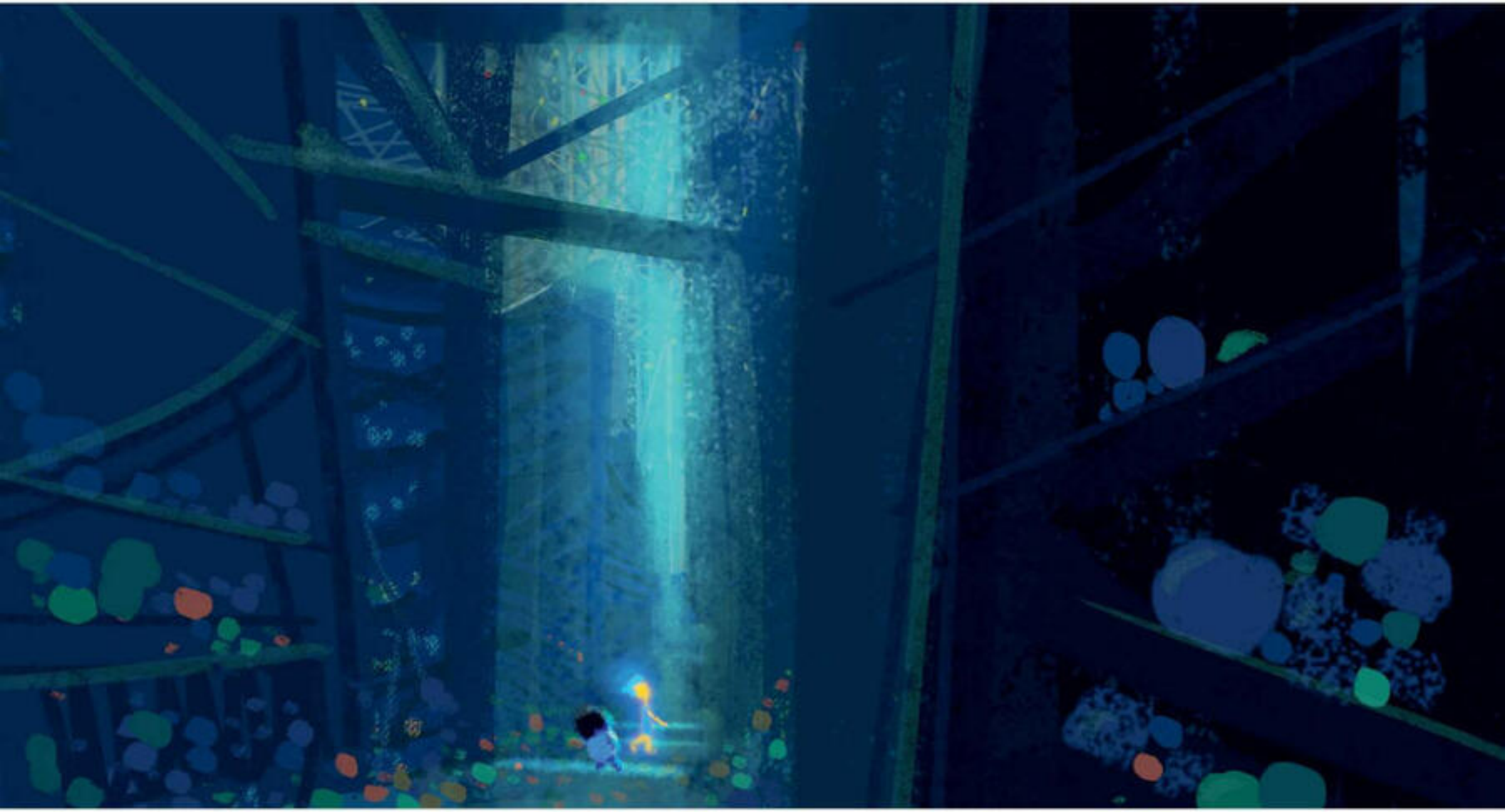




RALPH EGGLESTON Digital painting



RALPH EGGLESTON Digital painting



BILL CONE and RALPH EGGLESTON Digital painting

DON SHANK Colored pencil and ink

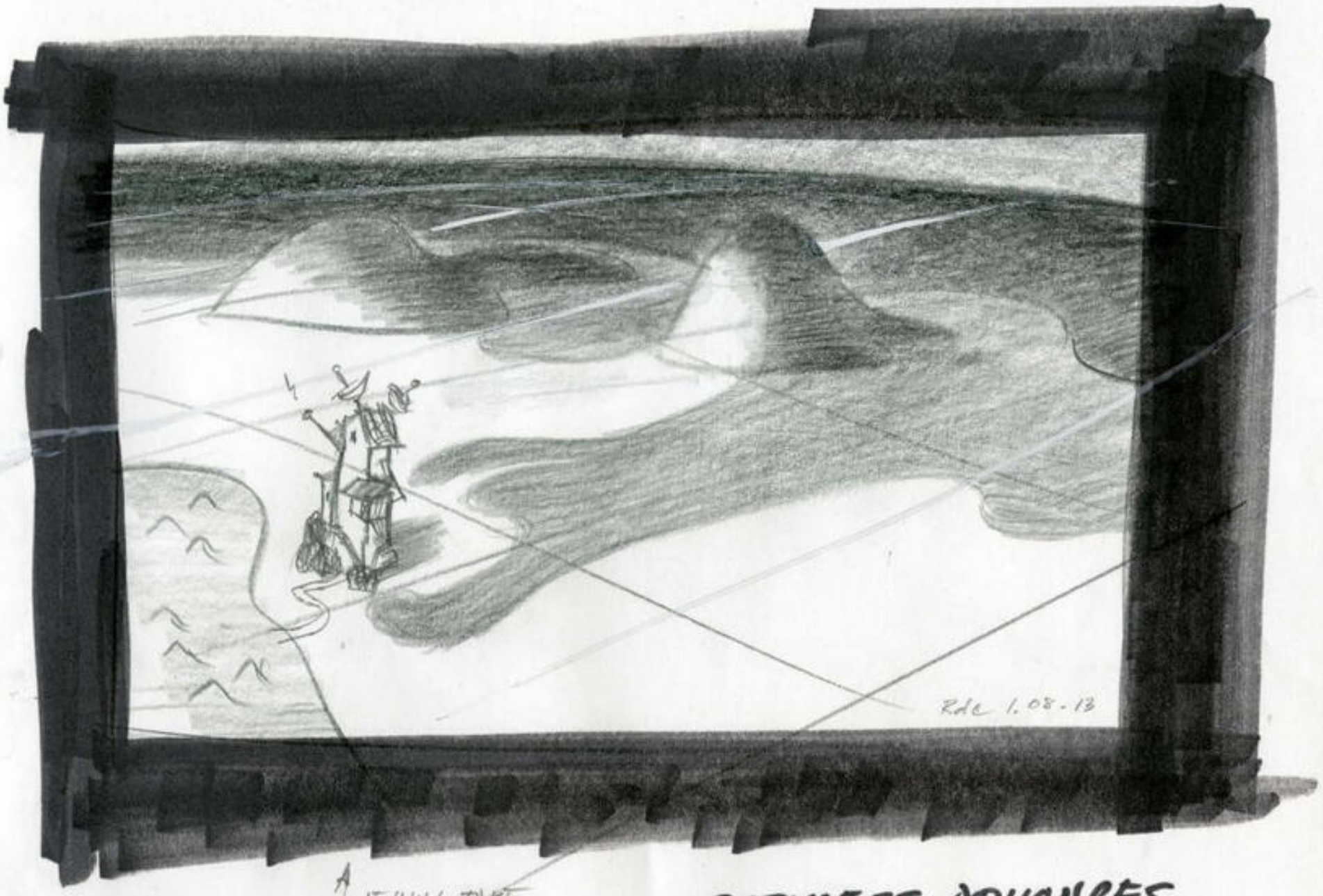
R
STAGE
3
2
DREAM Pictures
R
Store

ABOVE
DON SHANK Colored pencil and ink

OPPOSITE
RALPH EGGLESTON Digital painting

ABOVE
RALPH EGGLESTON Digital painting
An early version of Riley's subconscious.

OPPOSITE
RONNIE DEL CARMEN Marker and pencil



IT WILL TAKE OUT BUILDINGS Parts of Riley's Mind

DARKNESS ADVANCES not in a strict concentric circle

RdC Jan 08.13

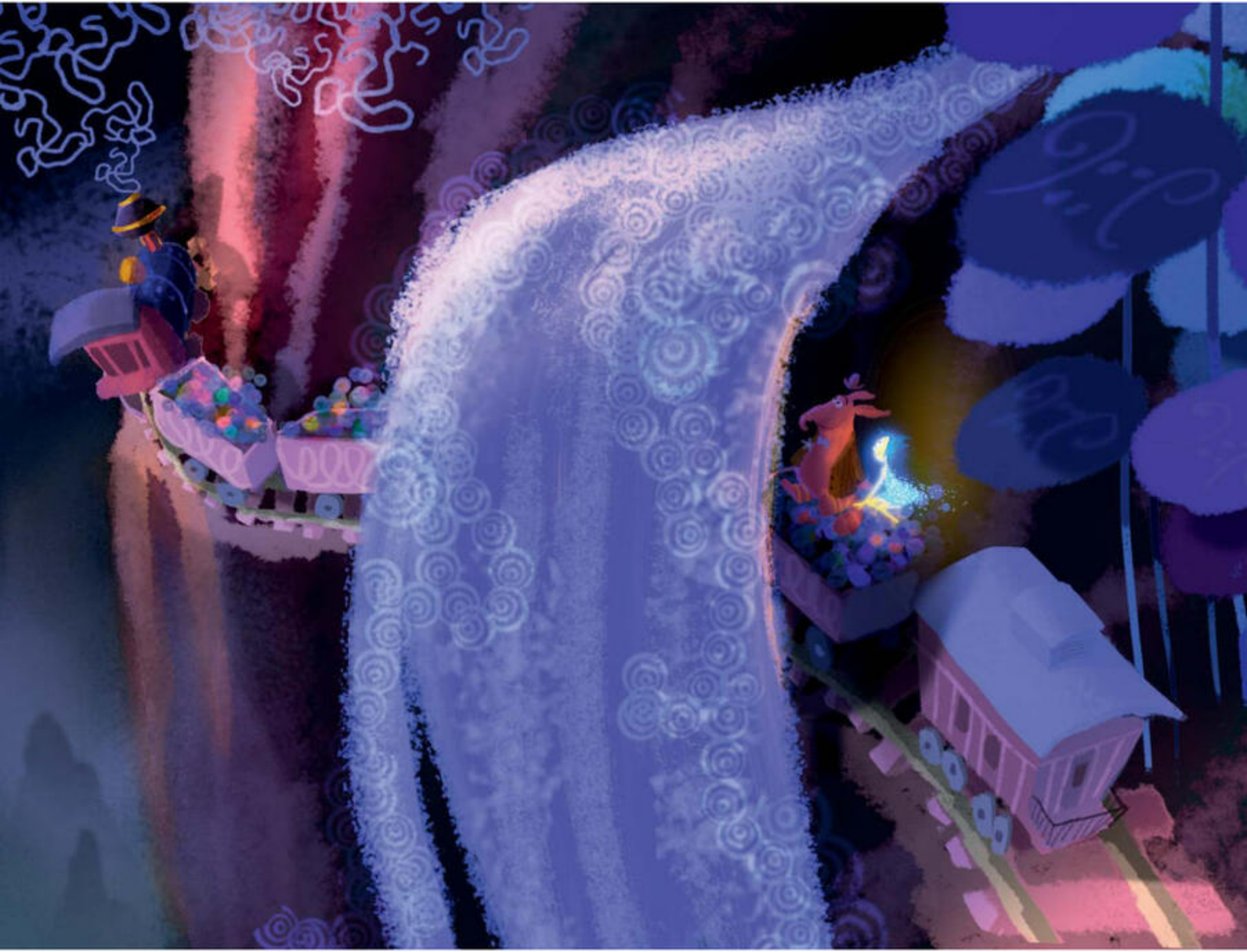
RALPH EGGLESTON Digital painting

Caught in a brainstorm.

DAN HOLLAND Marker and watercolor

LEFT AND OPPOSITE
RALPH EGGLESTON Digital painting

An alternate concept for the Mind World, imagined as a mountain.



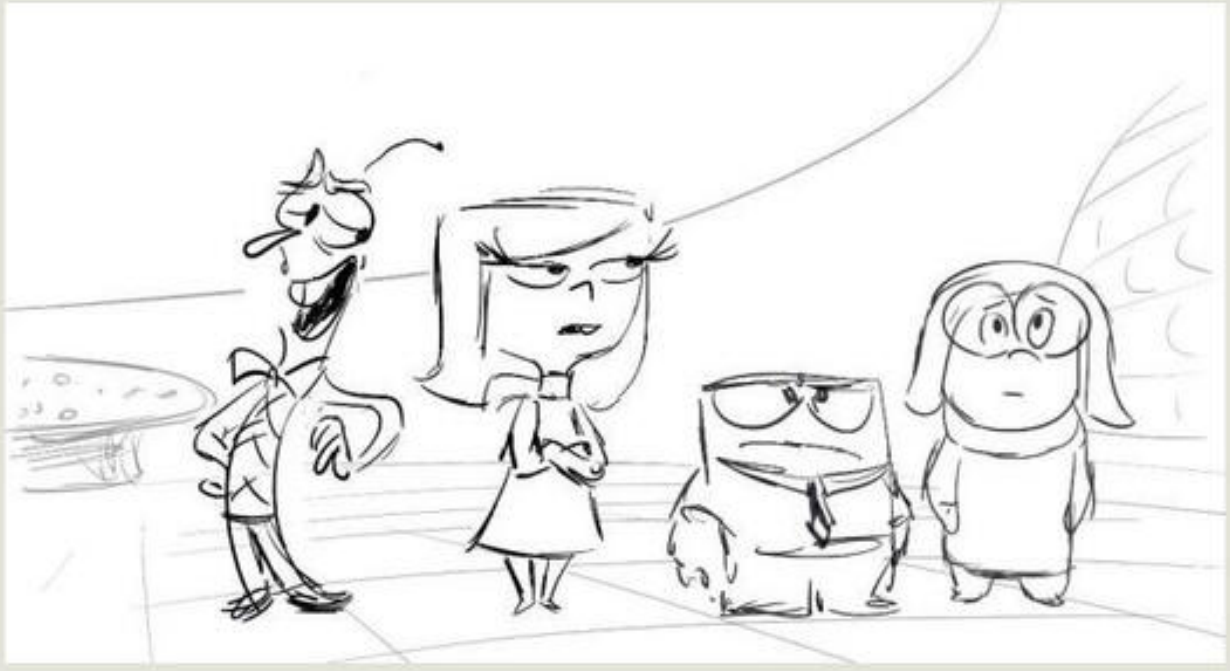
DAN HOLLAND
Watercolor and digital painting

The Mind Word visualized as his rising from the mists of unconsciousness.

RALPH EGGLESTON Digital painting

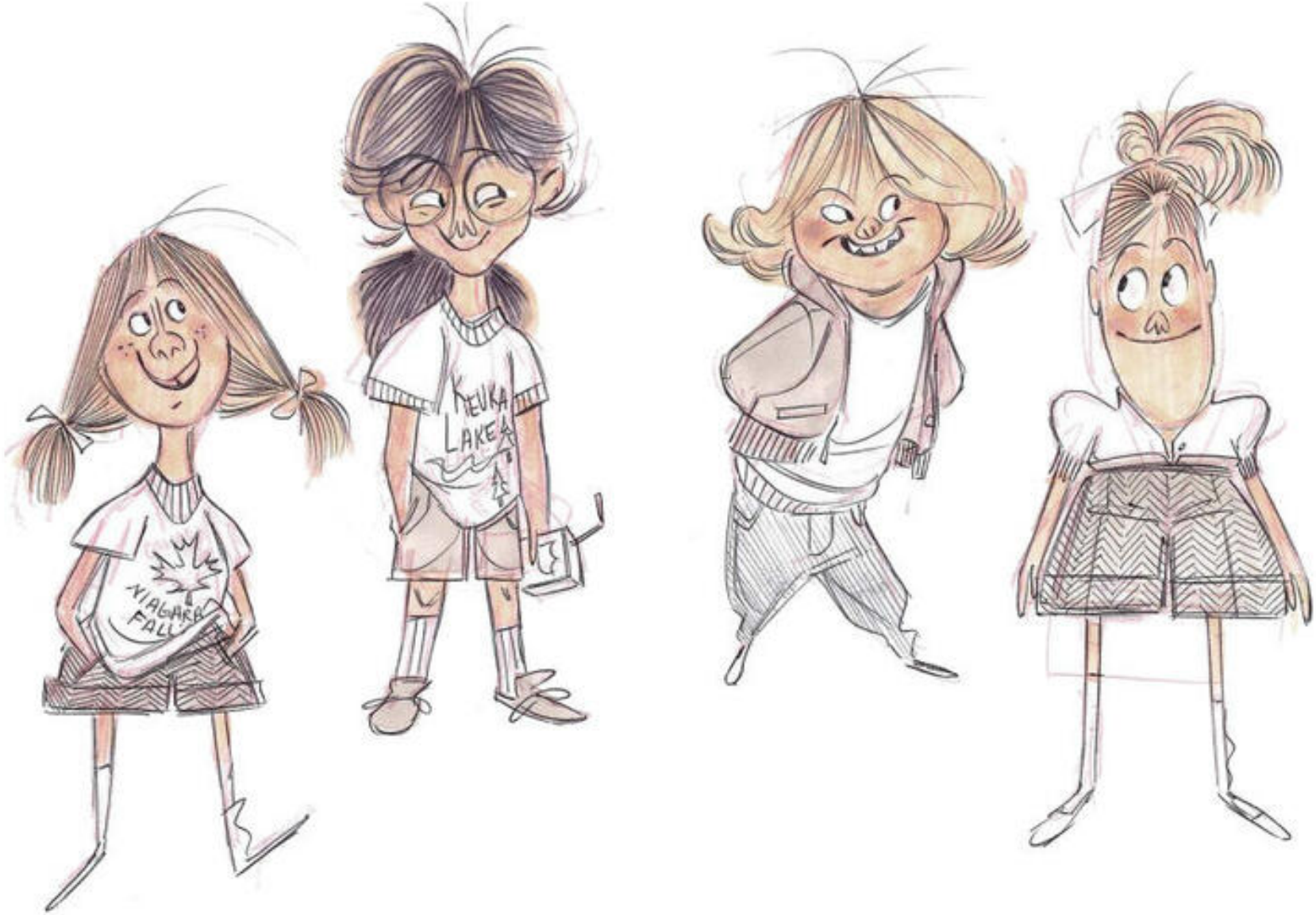
RALPH EGGLESTON
Digital painting

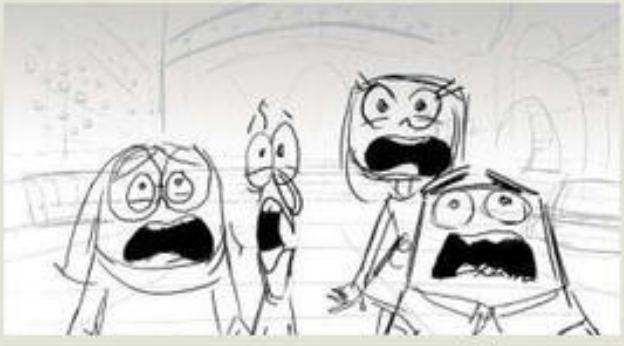
CHRIS SASAKI Marker and pencil

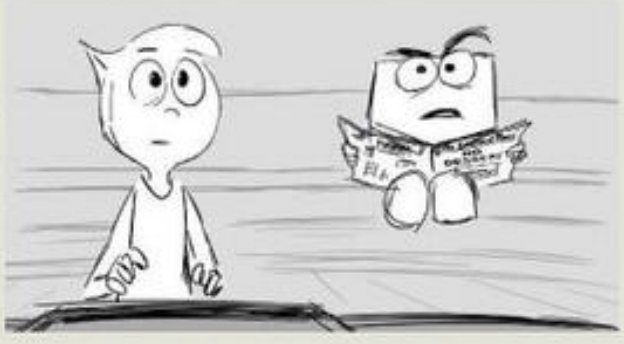


VLAD KOOPERMAN Digitol

DEANNA MARSIGLIESE Color pencil


NIAGARA FALL
KEUKA LAKE





LEFT TO RIGHT, TOP TO BOTTOM
RONNIE DEL CARMEN
JOSH COOLEY
YUNG-HAN CHANG
GARETT SHELDREW
TONY ROSENAST
TONY ROSENAST
DOMEE SHI
VLAD KOOPERMAN/TONY ROSENAST
All artwork digital

RONNIE DEL CARMEN Digital

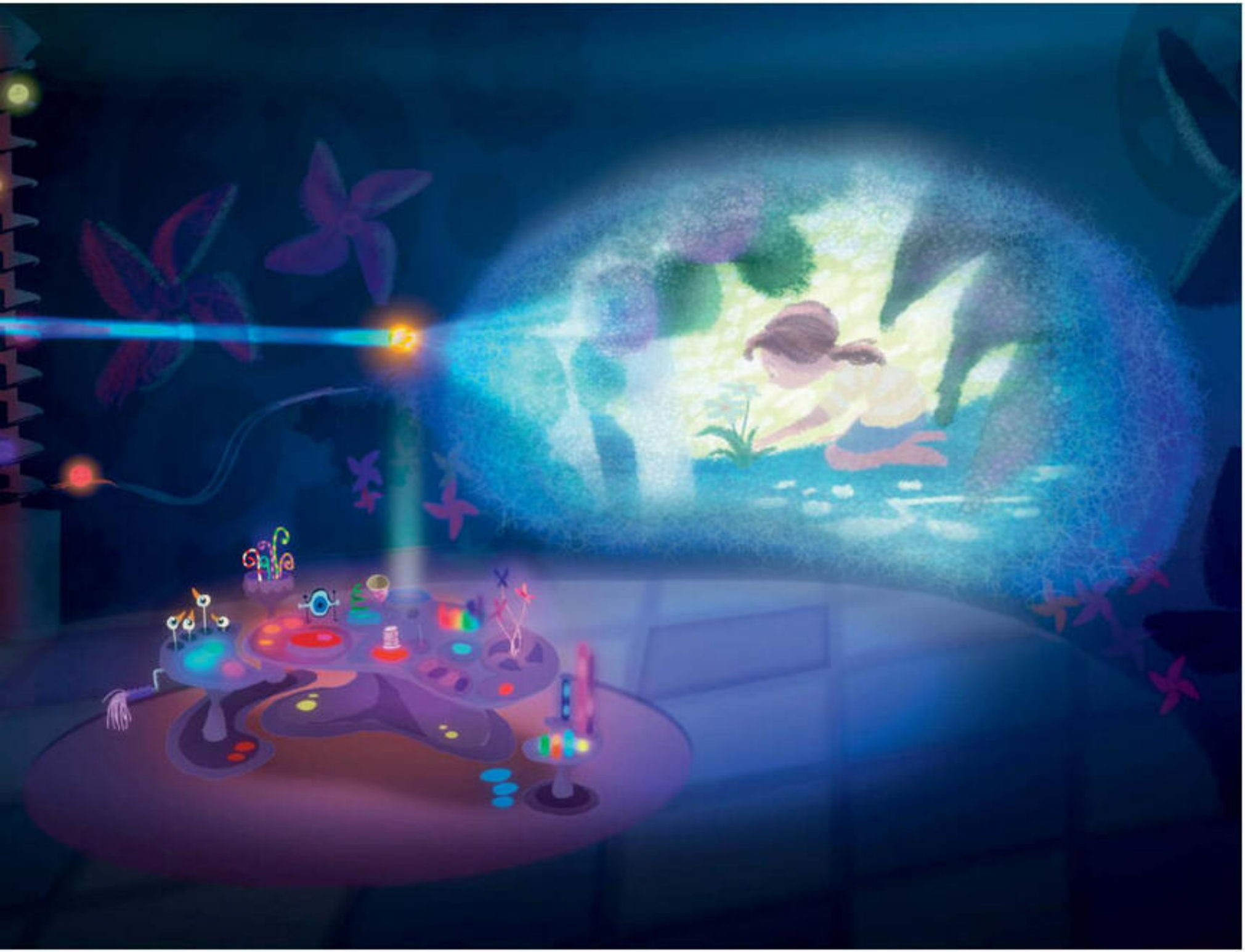
ALBERT LOZANO
Digital painting

DANIEL ARRIAGA
Digital painting

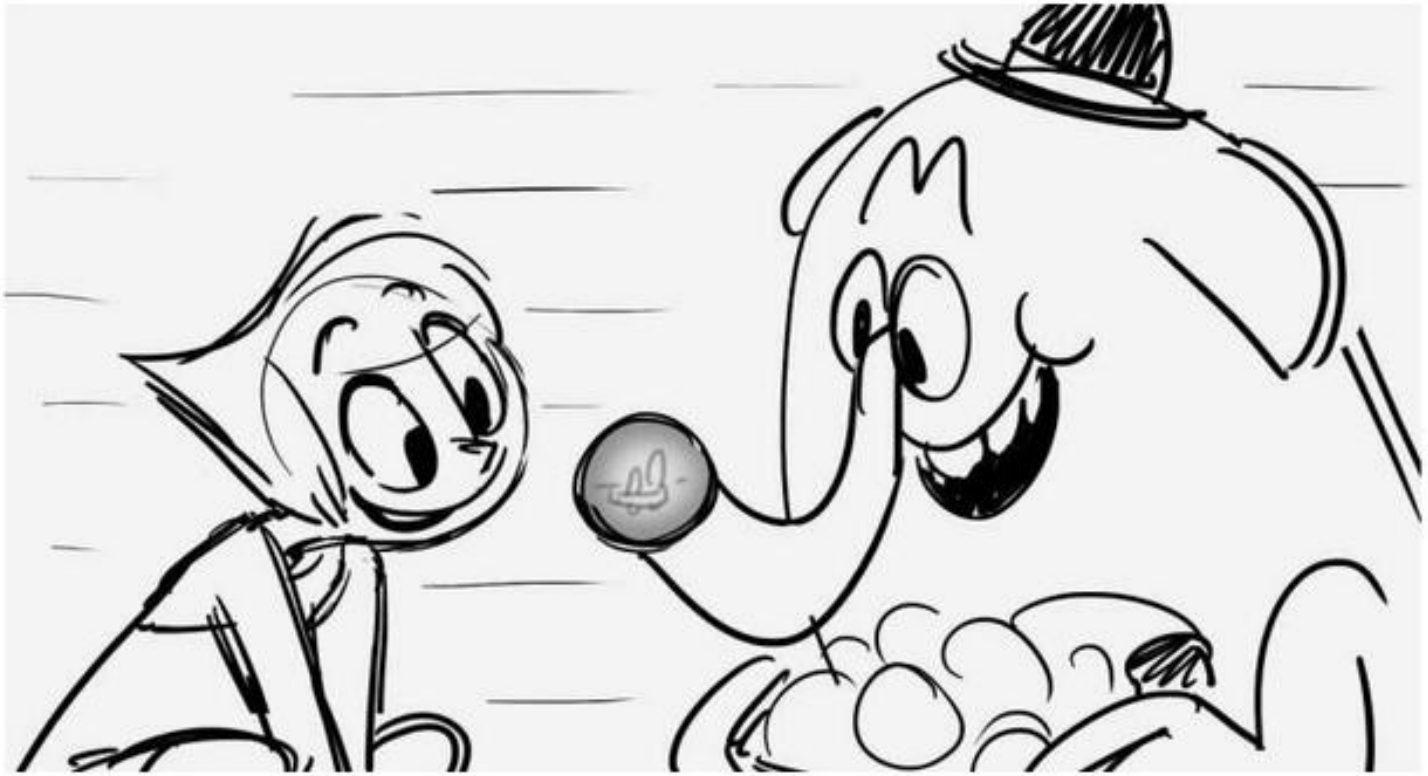
ABOVE
DAN HOLLAND Colored pencil, marker and ink

OPPOSITE
DAN HOLLAND Marker, colored pencil, and white out

RALPH EGGLESTON Digital painting



RONNIE DEL CARMEN Pencil



DOMEE SHI Digital

RALPH EGGLESTON Digital painting

ABOVE AND OPPOSITE
KRISTIAN NORELIUS Digital painting and pencil

JOHN NEVAREZ
Digital painting

ABOVE
SHION TAKEUCHI Digital

RIGHT
KRISTIAN NORELIUS Digital painting and pencil

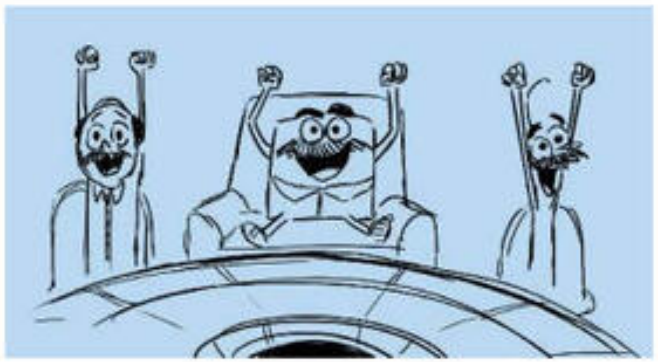
DEANNA MARSIGLIESE Digital painting

CAKE-ART
LIVING ROOM CONCEPT

THIS PAGE
KRISTIAN NORELIUS (drawing),
BERT BERRY (digital painting), and
PHILIP METSCHAN (digital layout)

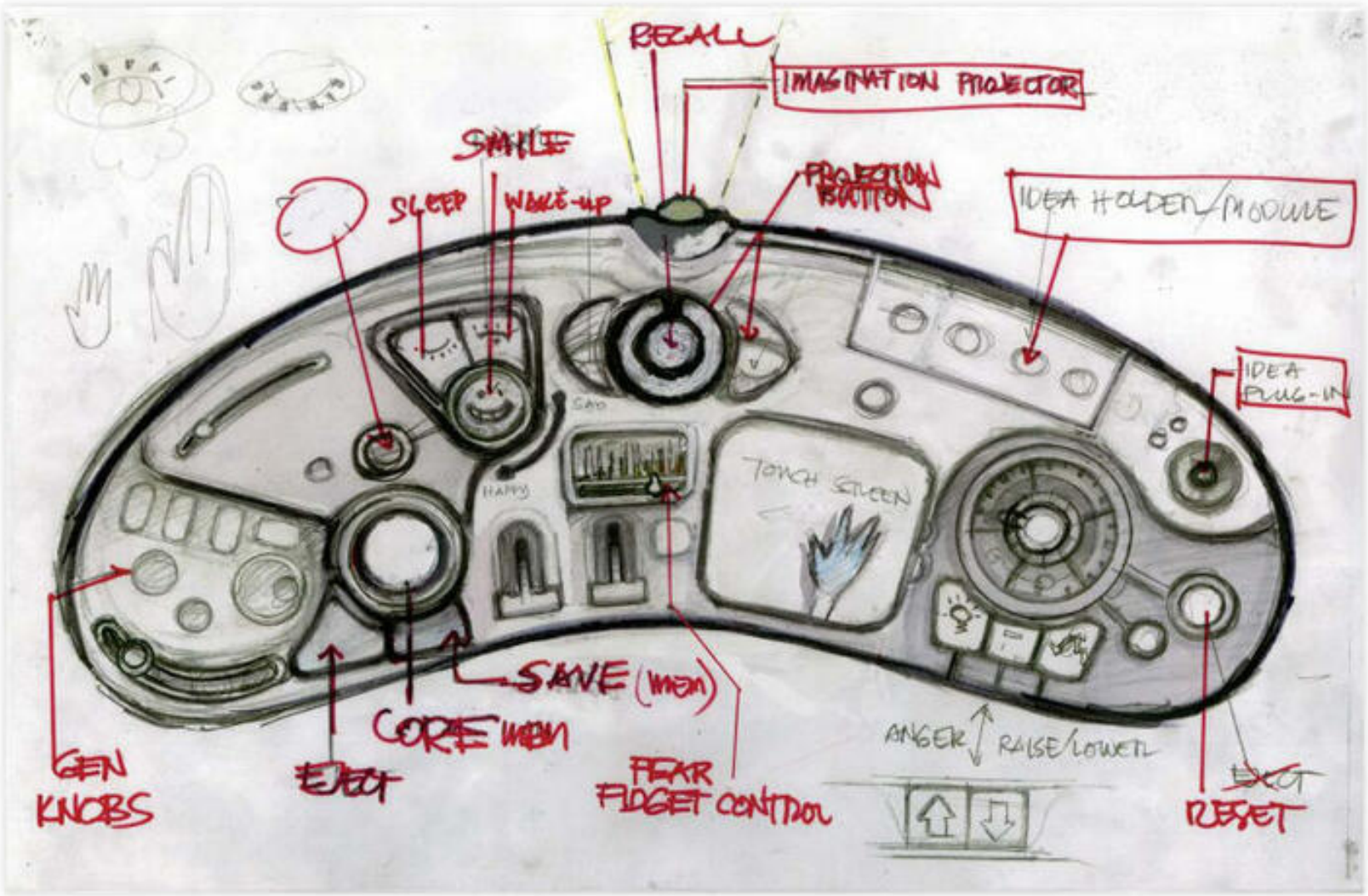
OPPOSITE
BILL CONE (digital painting) and
PHILIP METSCHAN (digital layout)

RONNIE DEL CARMEN Pencil



TONY ROSENAST Digital

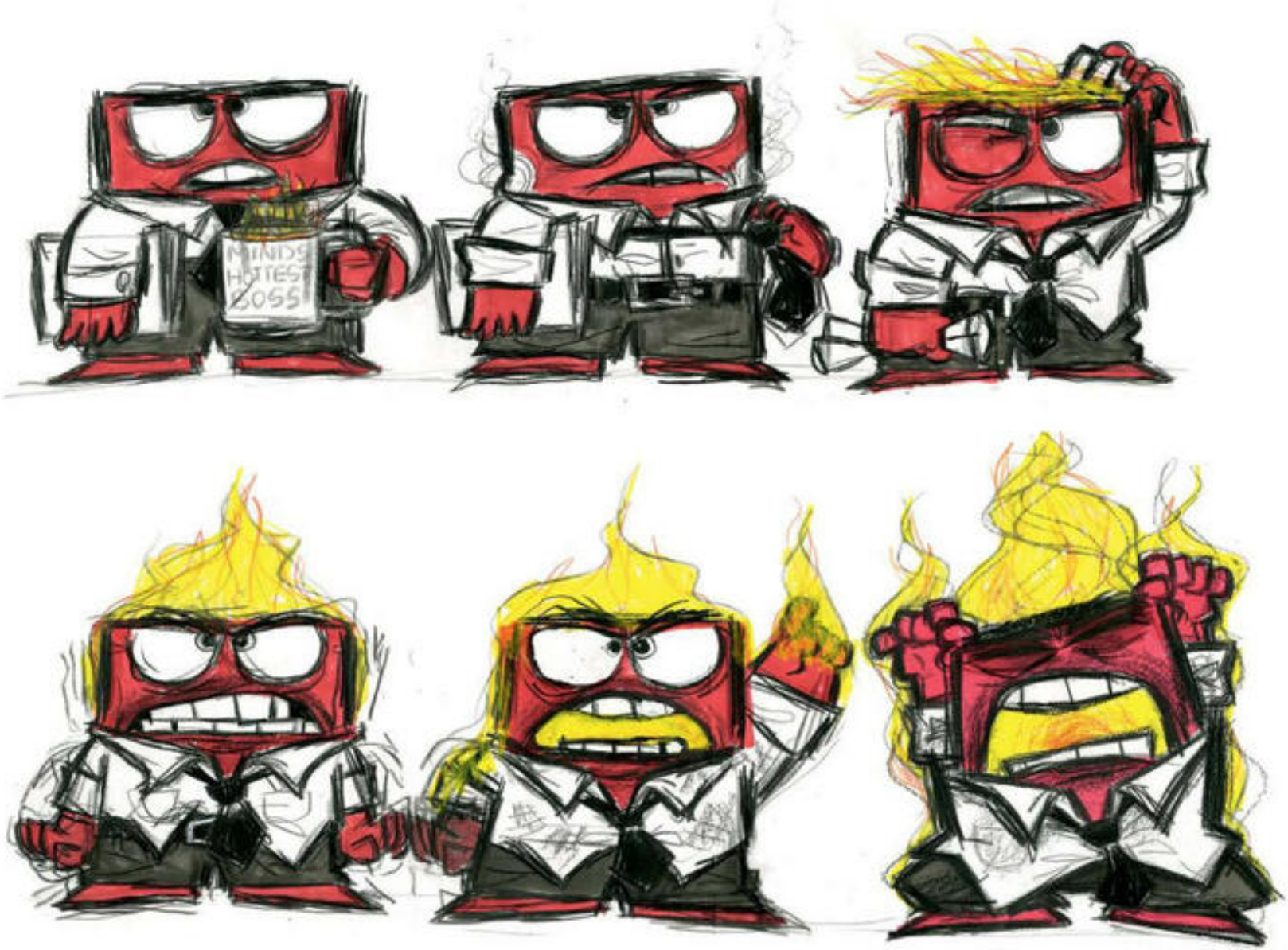
DAD



ABOVE AND OPPOSITE
NELSON BOHOL and PHILIP METSCHAN (digital layout)
Pencil and pen

PREVIOUS SPREAD
JERMOME RANFT Clay sculpts

THIS PAGE
CHRIS SASAKI Pencil and digital paint



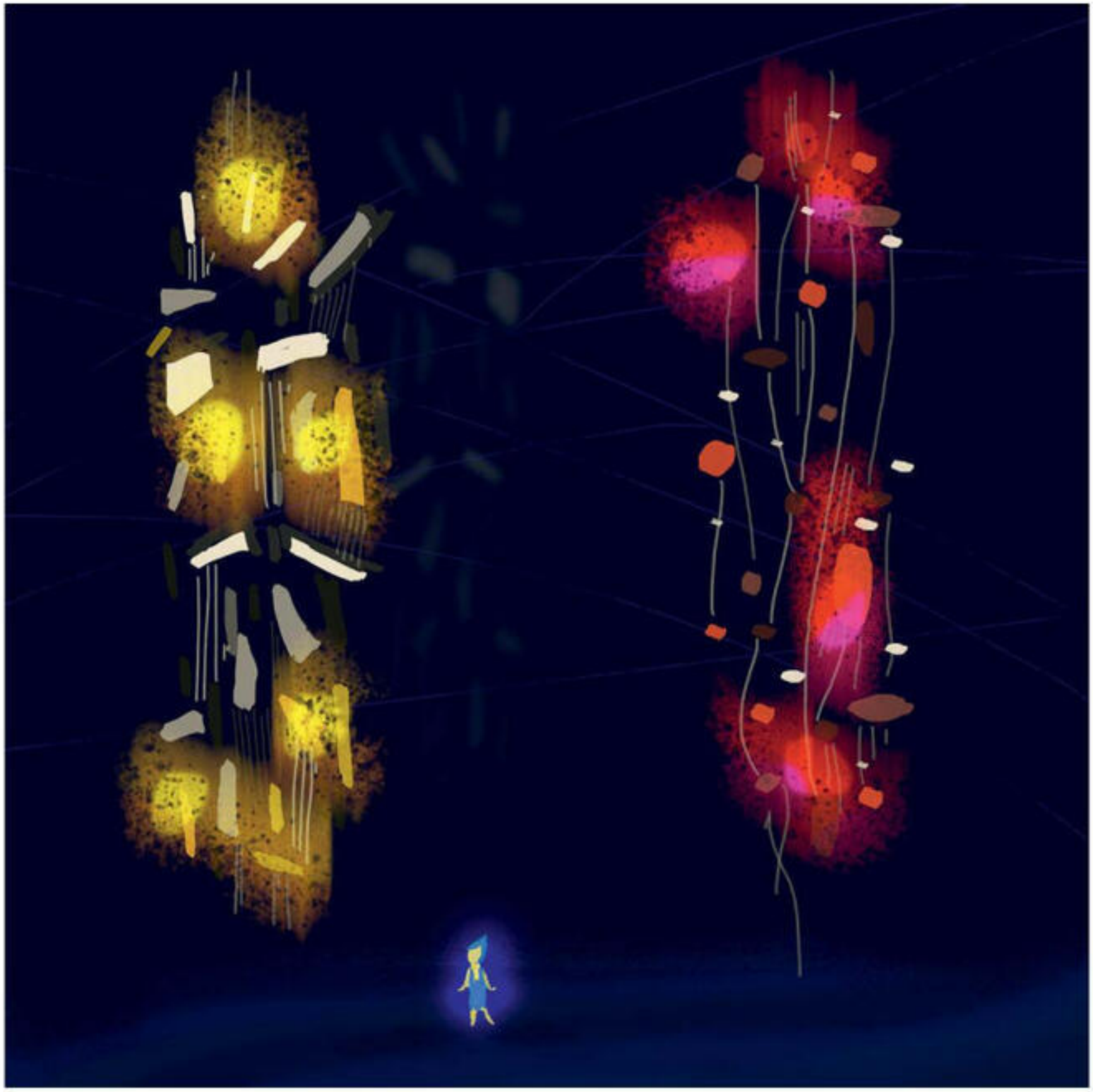
RALPH EGGLESTON
Digital painting

CHRIS SASAKI Gouache and ink

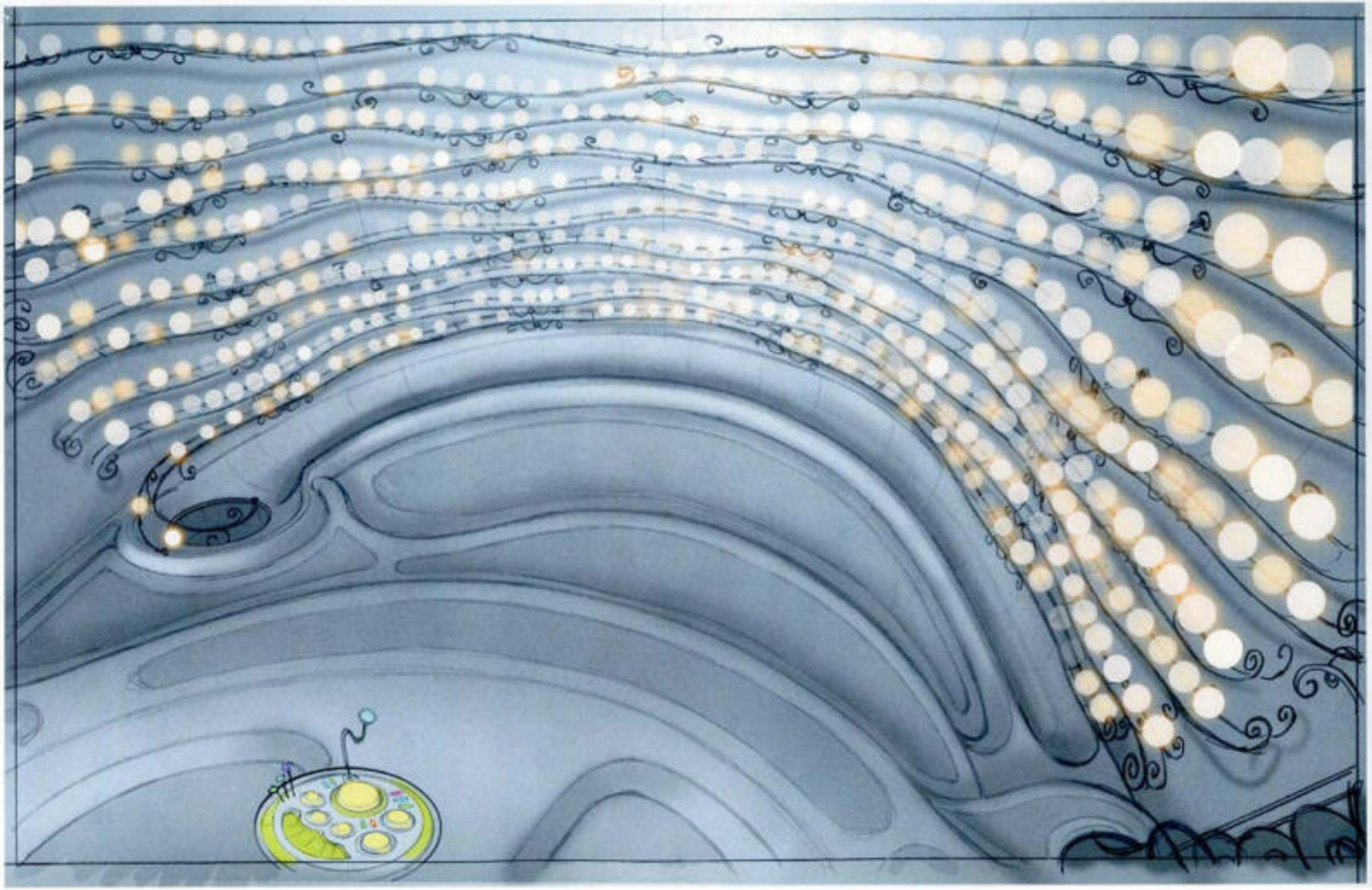
Bing Bang was one of severa imaginary friends we come up with; u timate y the others weren't usefu to the staryte ing and didn't make the fina cut.

CHRIS SASAKI Pencil

RALPH EGGLESTON Digital painting



ABOVE AND OPPOSITE
DAN HOLLAND (layout) **and BERT BERRY** (digital painting)

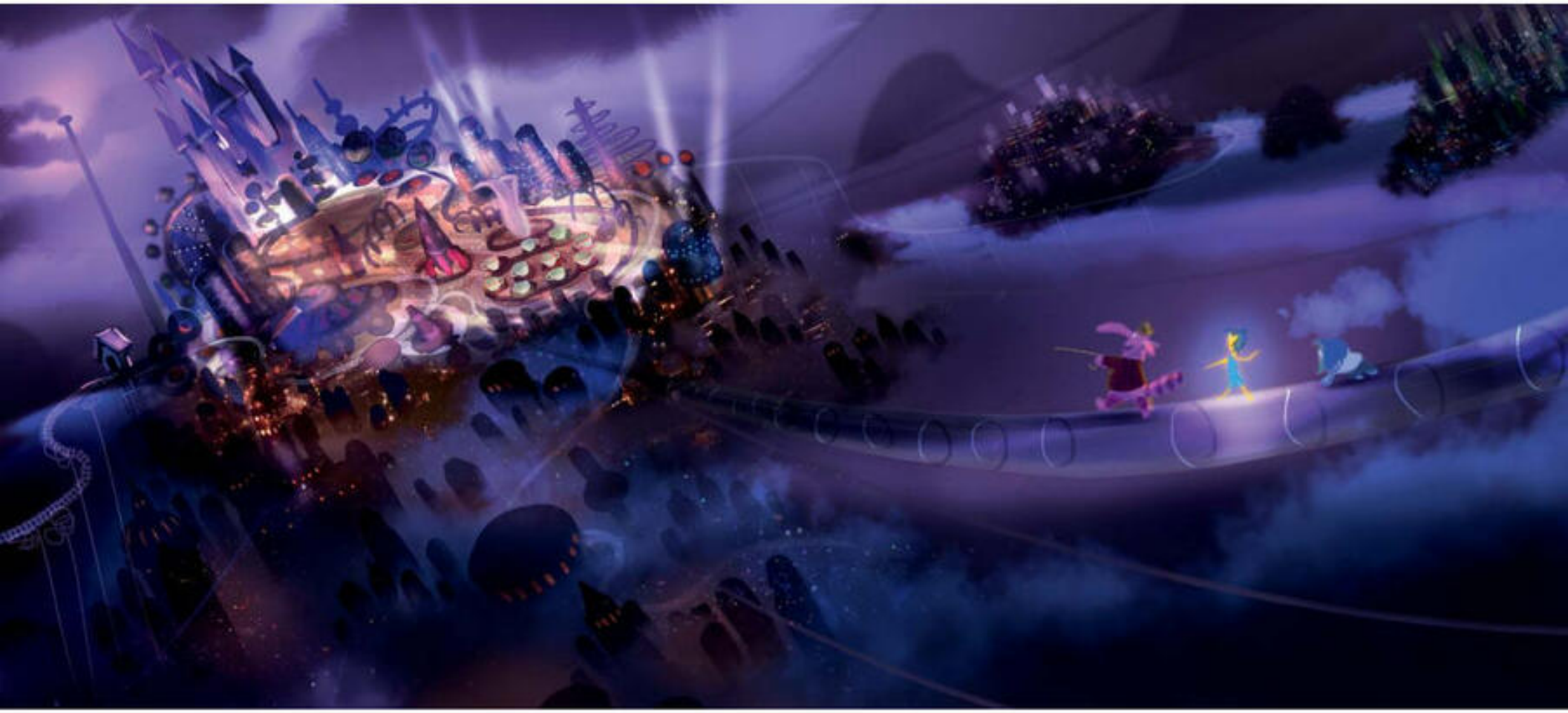


ABOVE
KRISTIAN NORELIUS and PHILIP METSCHAN (digital layout)
Digital painting

OPPOSITE
KRISTIAN NORELIUS and PHILIP METSCHAN (digital layout)
Pencil and digital painting

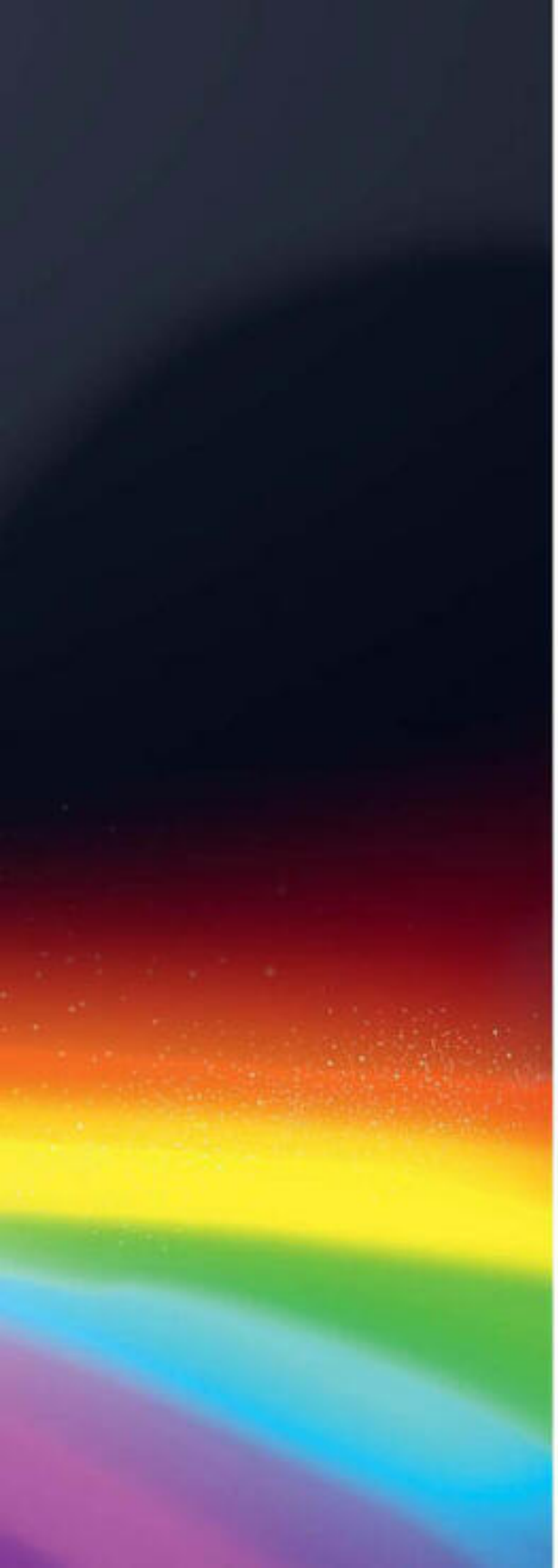
JOSH COOLEY Digital

TONY FUCILE Digital painting



ABOVE
RALPH EGGLESTON Digital painting

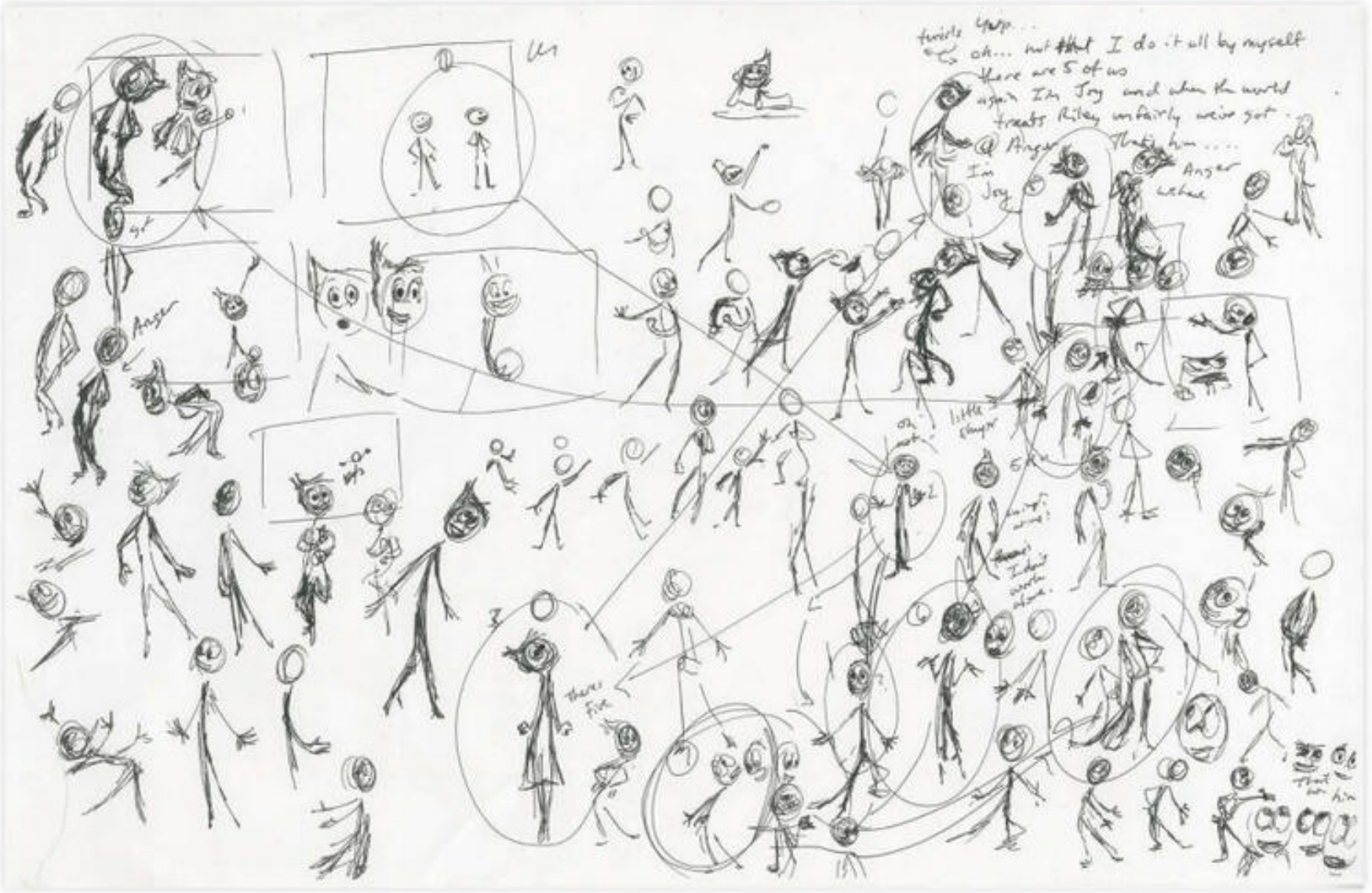
OPPOSITE
CHRIS SASAKI Digital painting



RALPH EGGLESTON Digital painting

RALPH EGGLESTON Digital painting

Joy and Sadness in the Ideo Fie ds, where new concepts are cu tivated.

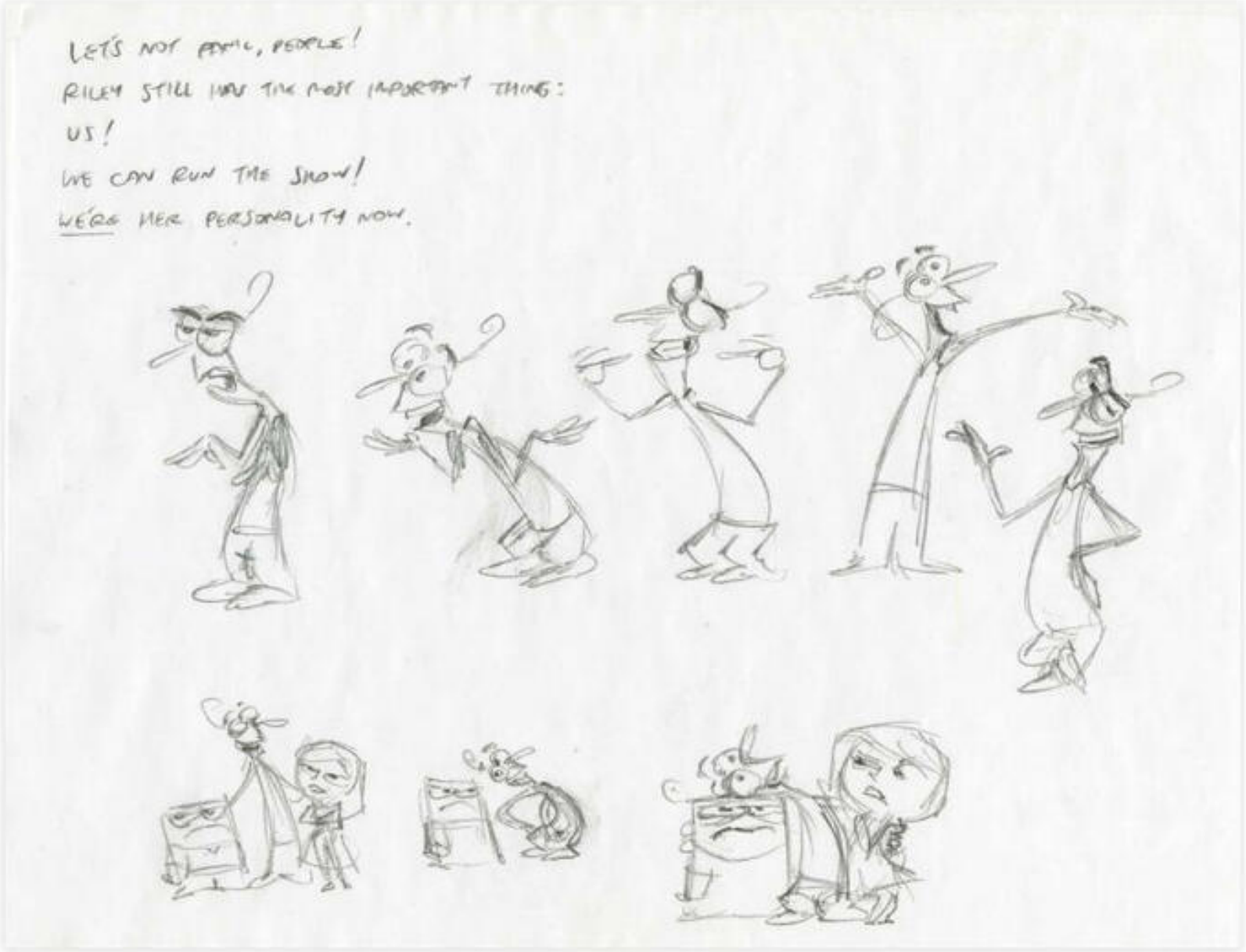


PREVIOUS SPREAD
ALBERT LOZANO Digital

THIS PAGE
SHAWN KRAUSE Ink

Animators often explore ideas for acting and movement in thumbnail drawings.

EVAN BONIFACIO Digital

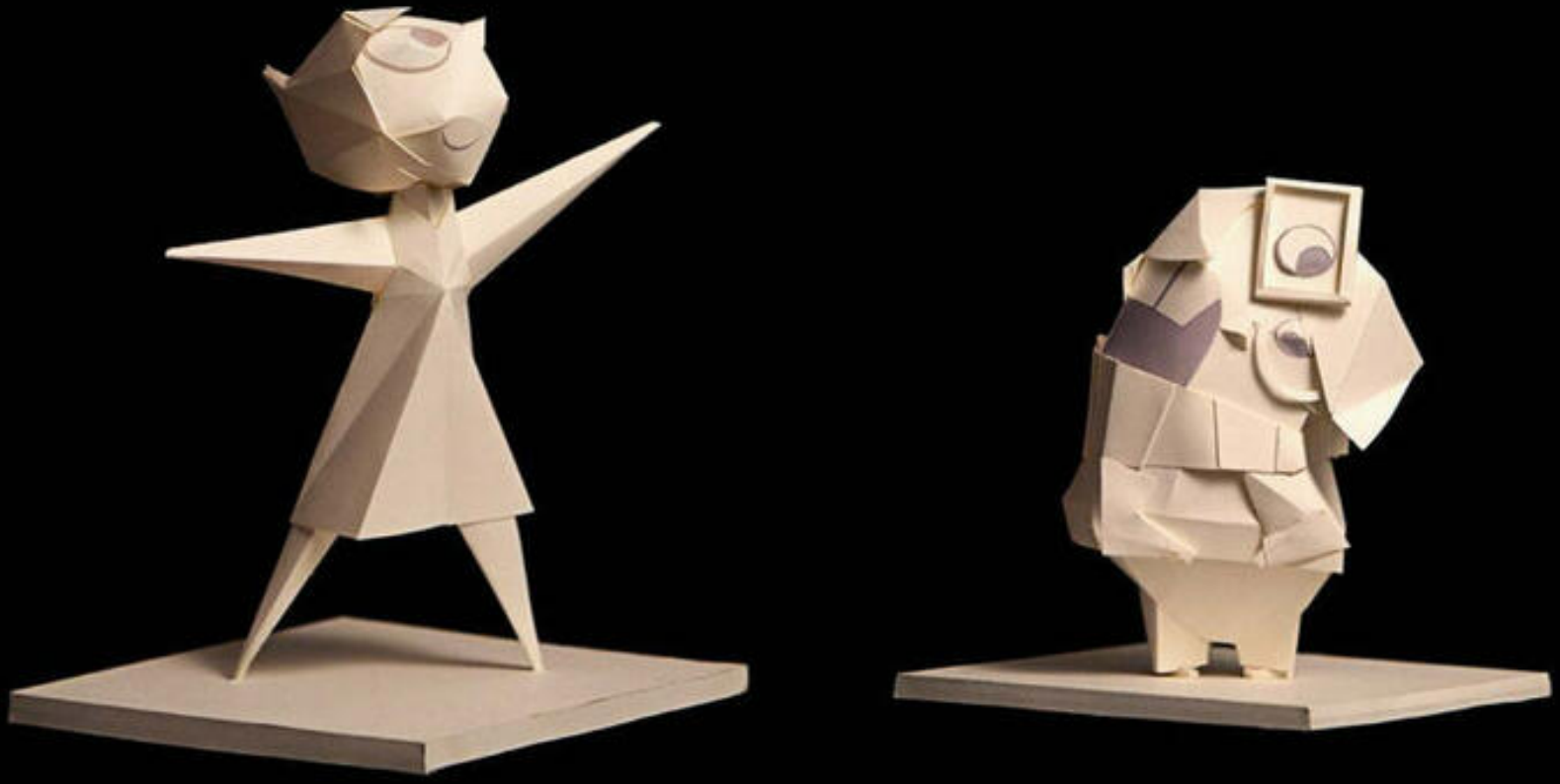


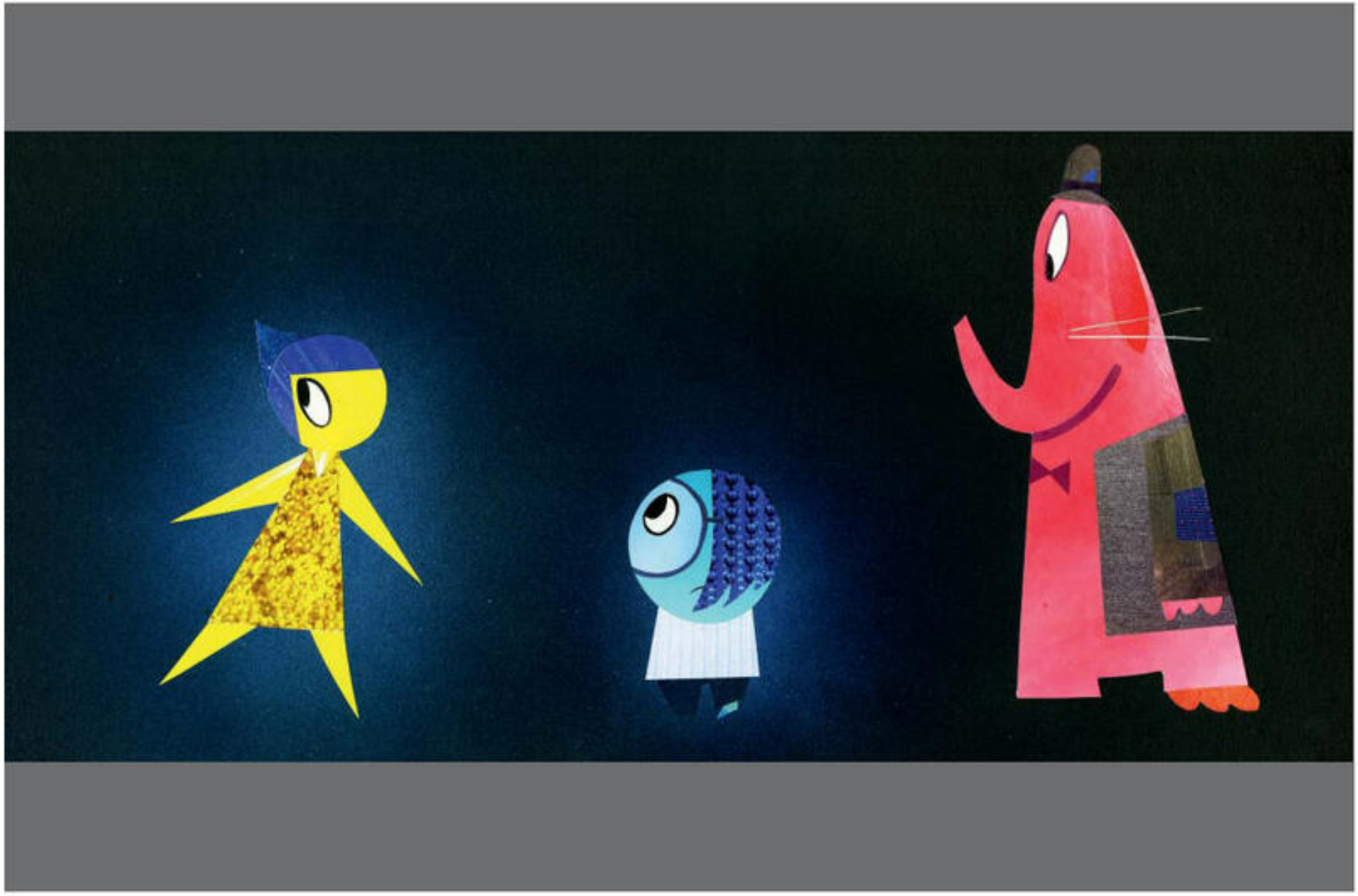
VICTOR NAVONE Pencil

VICTOR NAVONE and TONY FUCILE (Ink) Digital poses

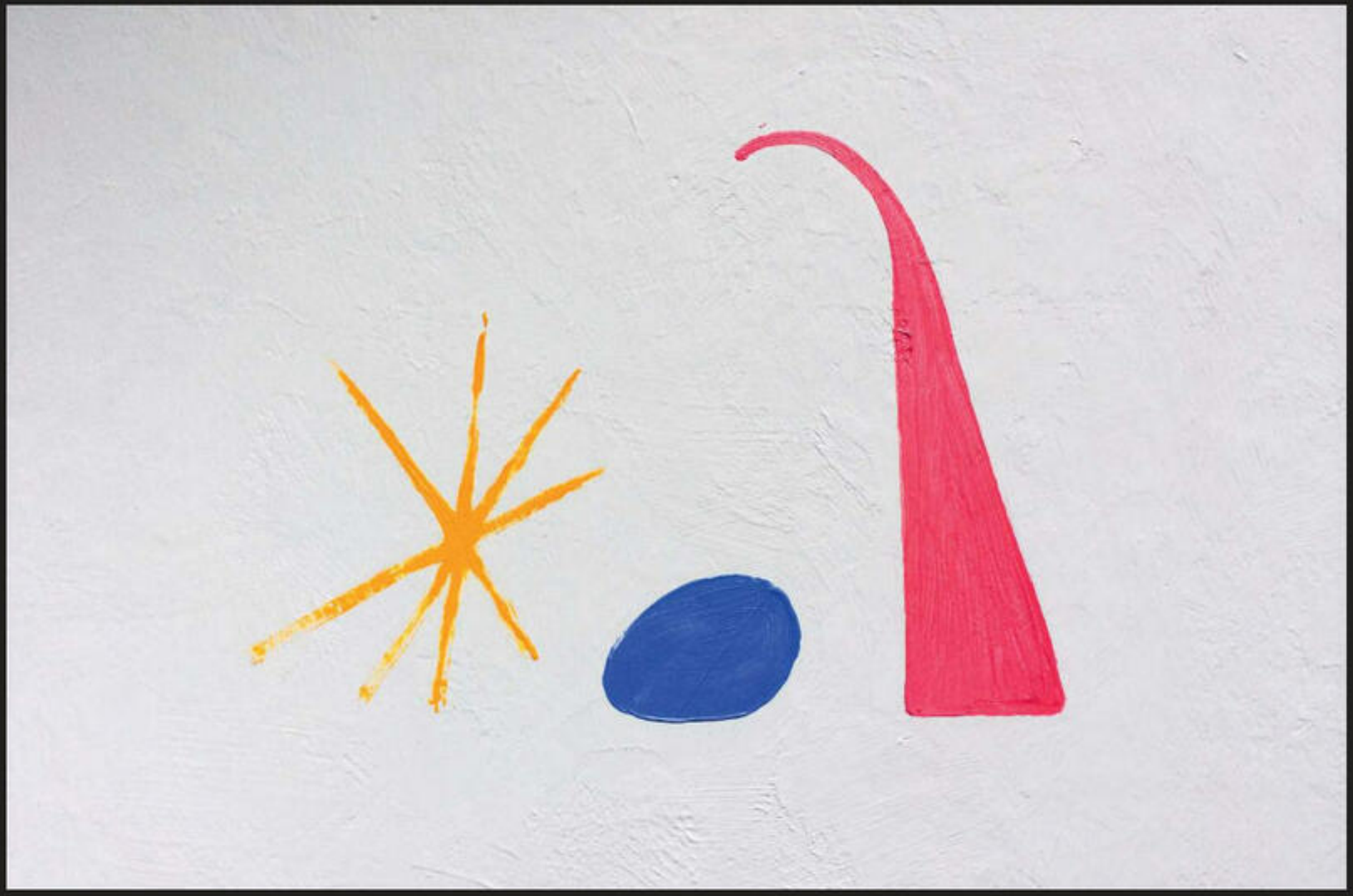
THIS PAGE
ALBERT LOZANO
Mixed media (collage, gesso, fabric, and ink)

OPPOSITE
ALBERT LOZANO Paper





ALBERT LOZANO Collage and spray paint



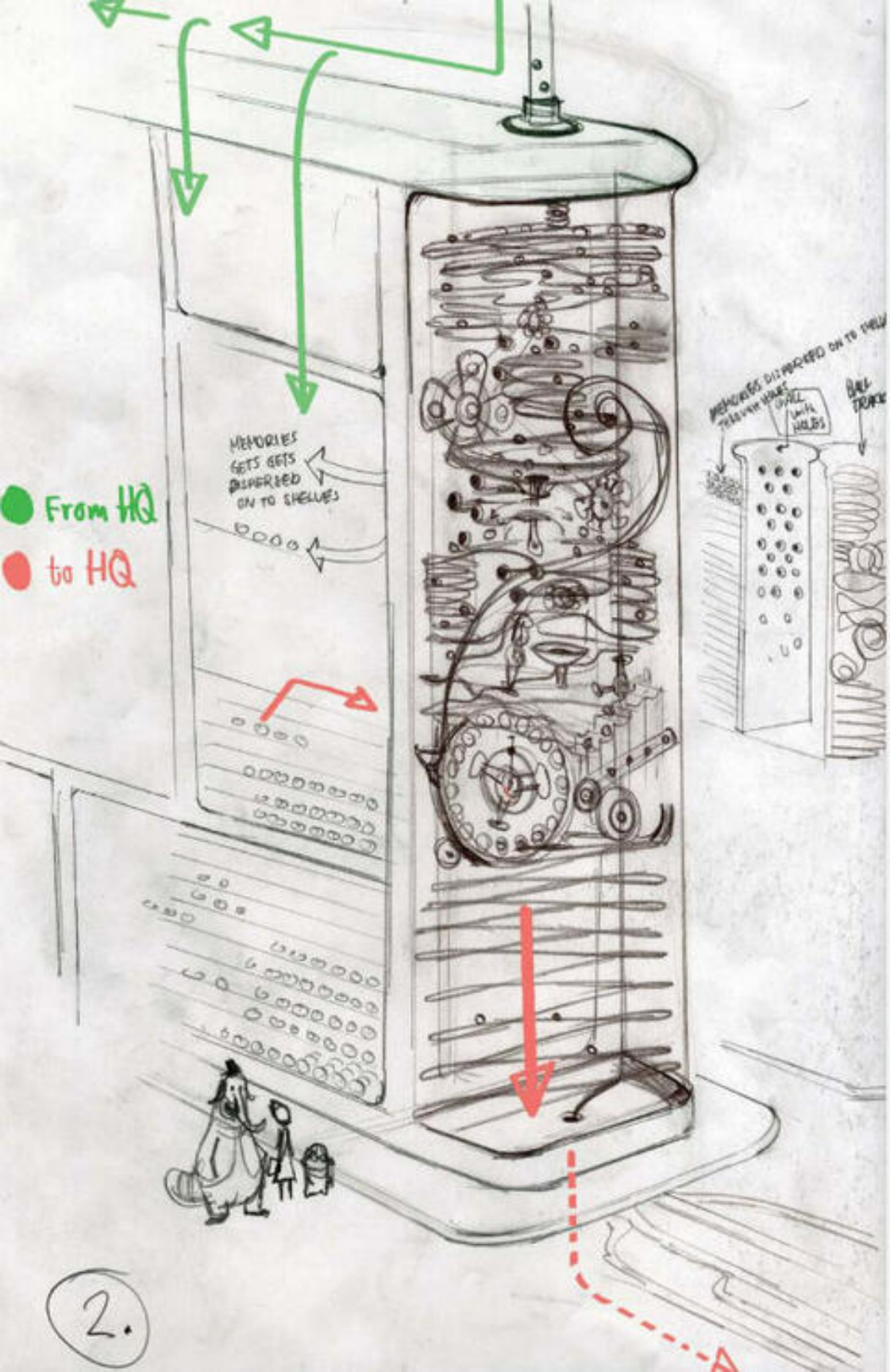
ALBERT LOZANO Gesso and oil

KRISTIAN NORELIUS Pencil and digital painting

NELSON BOHOL (drawing) **and ARMAND BALTAZAR** (digital painting)

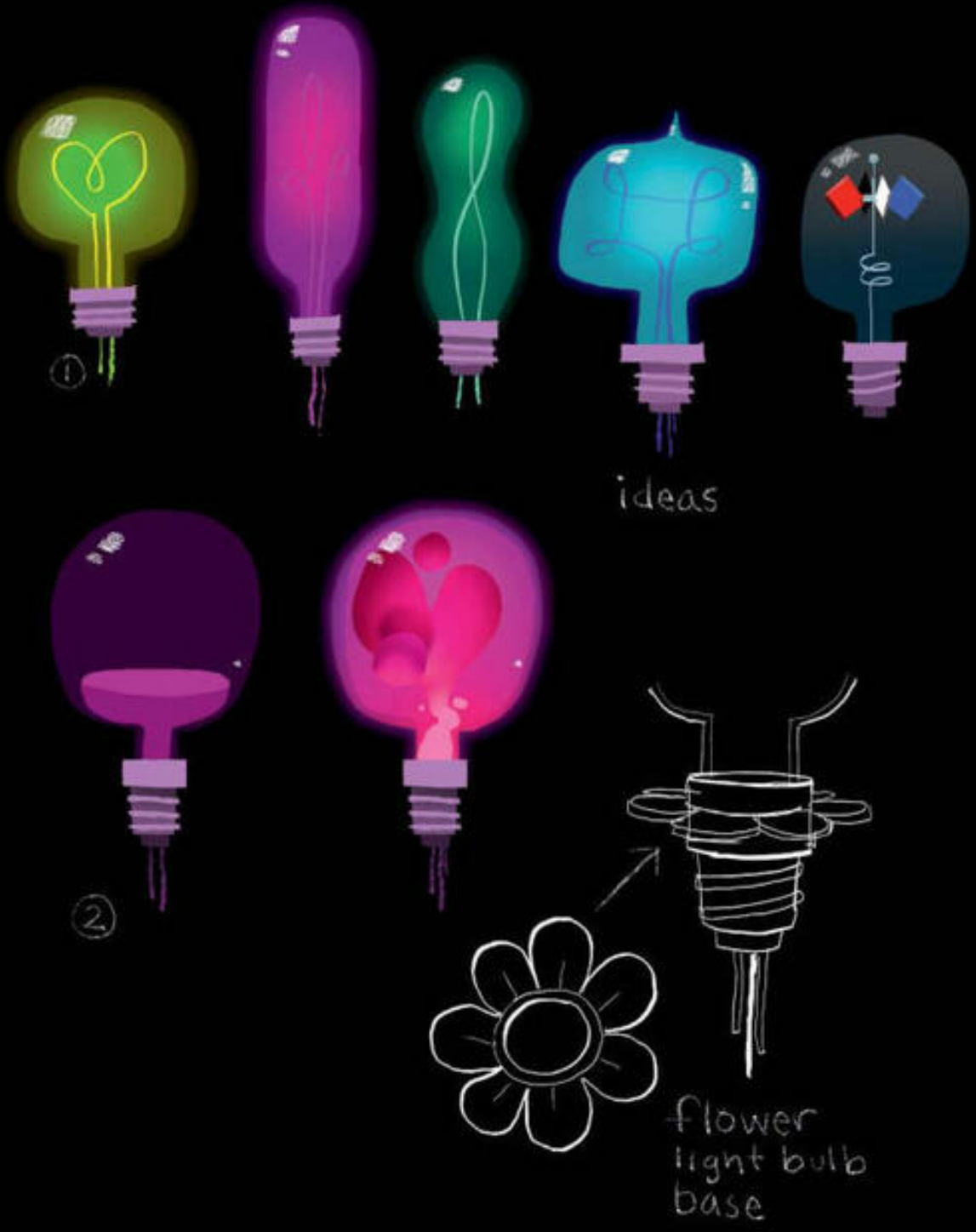
ABOVE
ARMAND BALTAZAR Digital painting

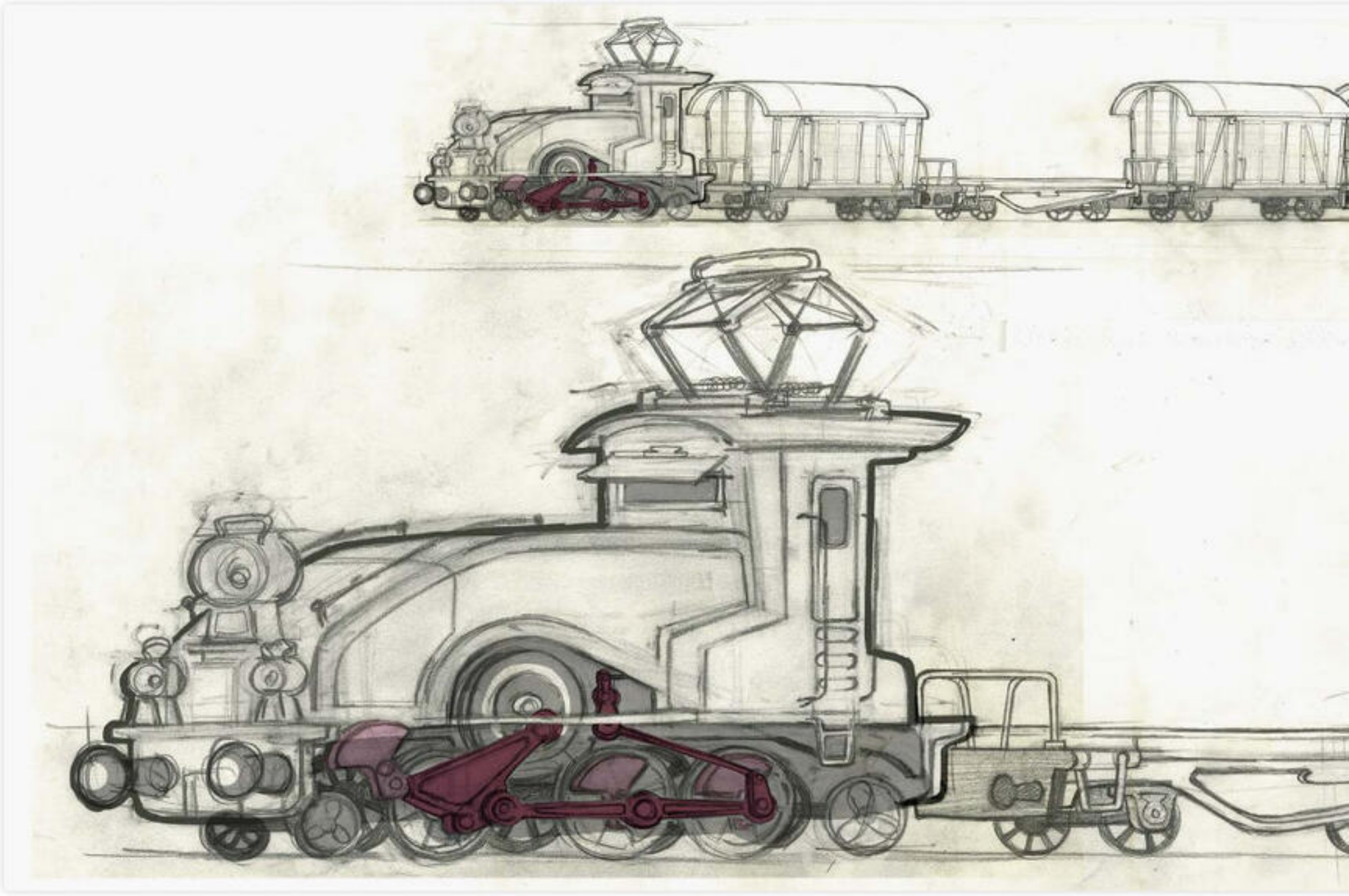
OPPOSITE
KRISTOPHE VERGNE Ink

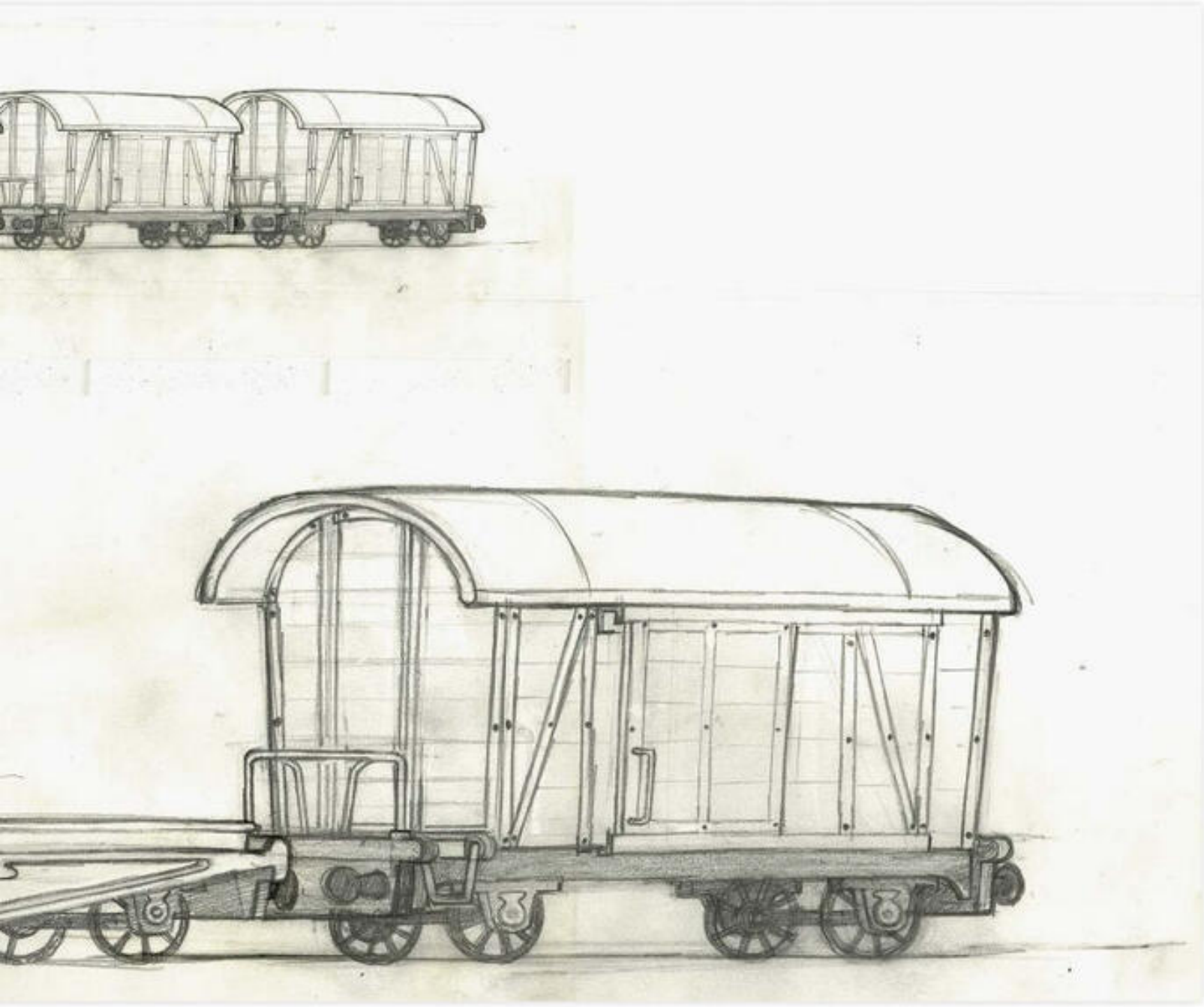


LEFT
KRISTIAN NORELIUS Marker and pencil

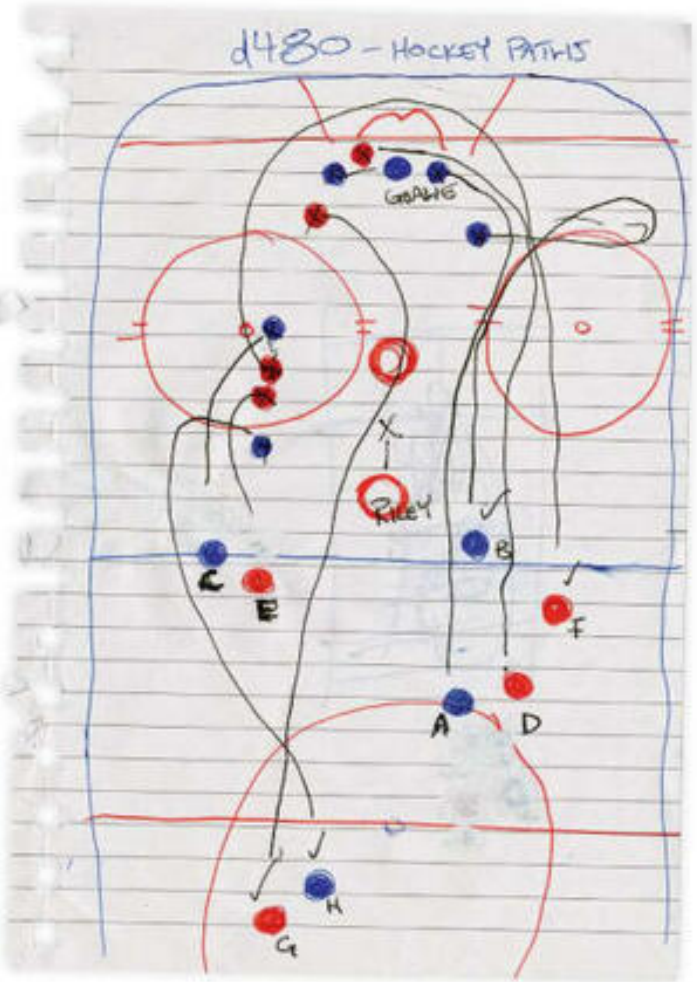
OPPOSITE
CHRIS SASAKI Digital painting

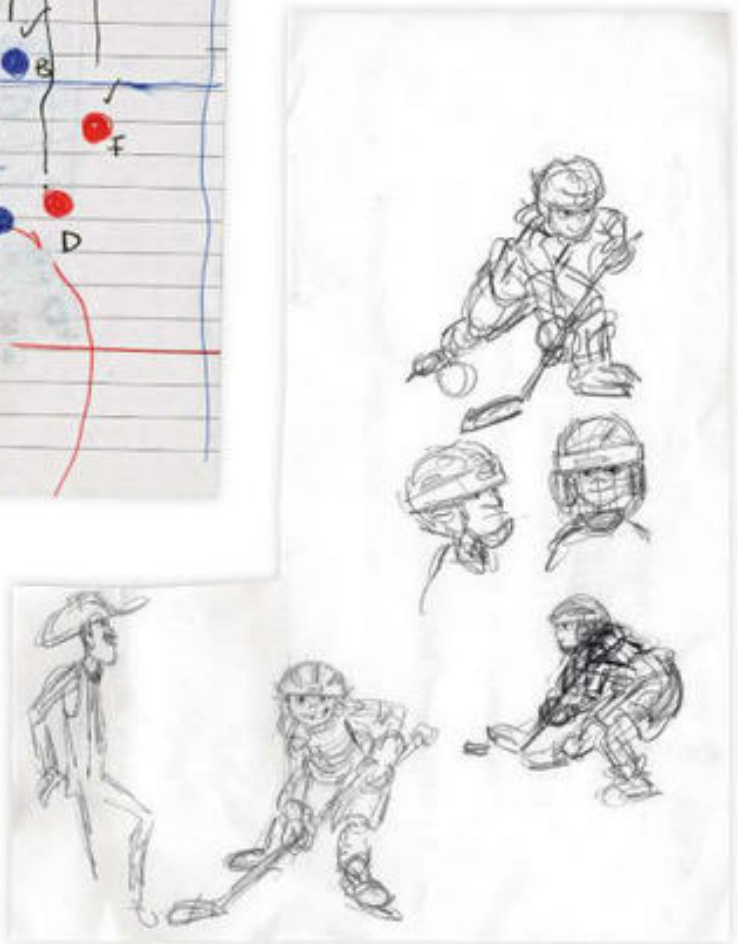

1
ideas
2
flower
light bulb
base





DAN HOLLAND
Pencil and digital


d480 - HOCKEY PATHS
GOALIE
PUCK
A
B
C
D
E
F
G
H

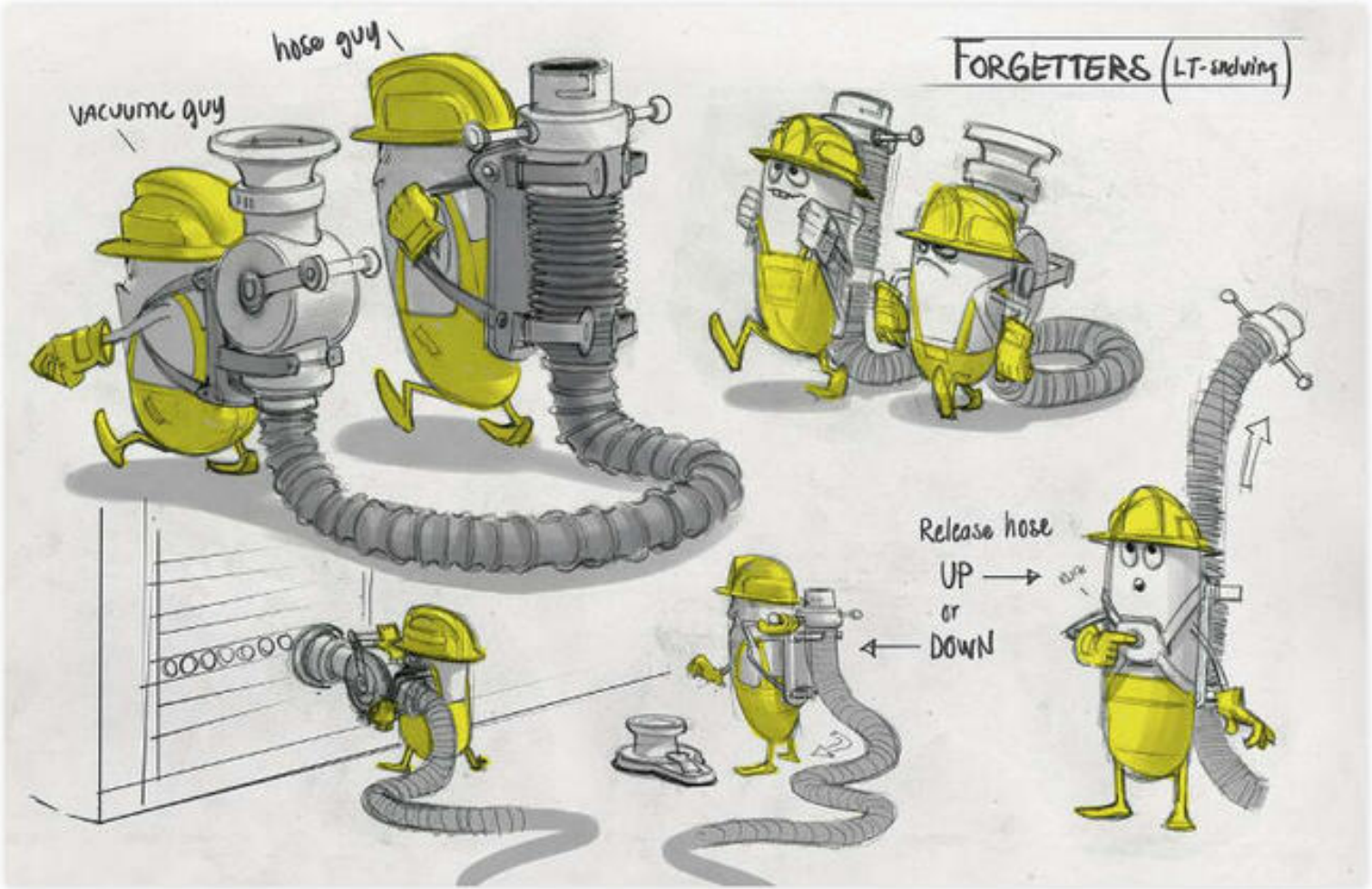


SAT
① 9:40
② 12:10
③ 2:40
SUN
① 9:40
②

OPPOSITE, FAR LEFT
BRENDAN BEESLEY Ink

REMAINING ARTWORK
TOM GATELY Pencil

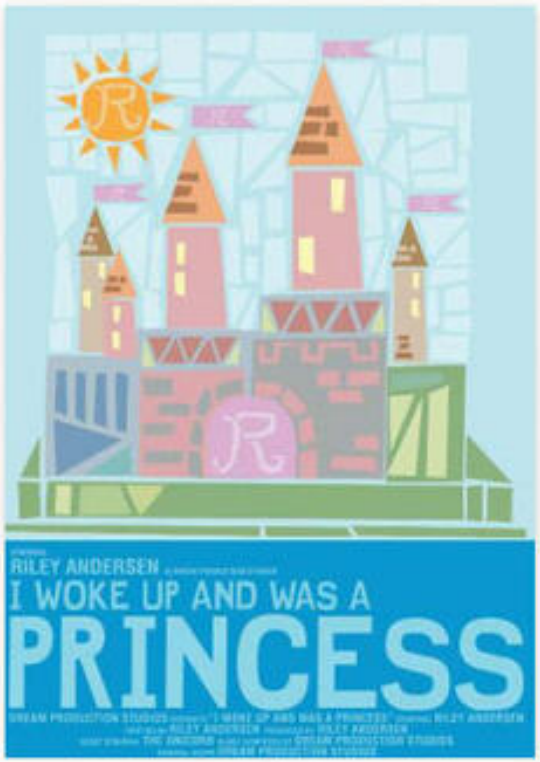
HELLO CLASS, PLEASE SAY HELLO TO RILEY!!
TECH
R

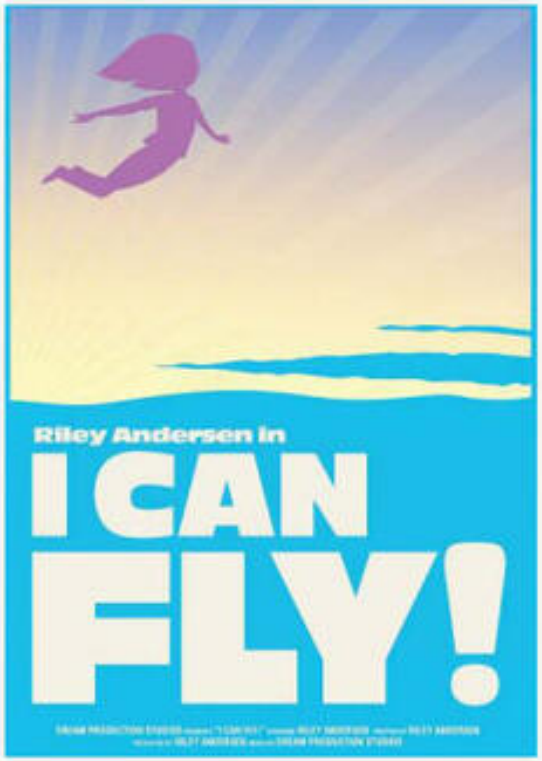

hose guy
vacuume guy
FORGETTERS (LT-sucking)
Release hose
UP
or
DOWN

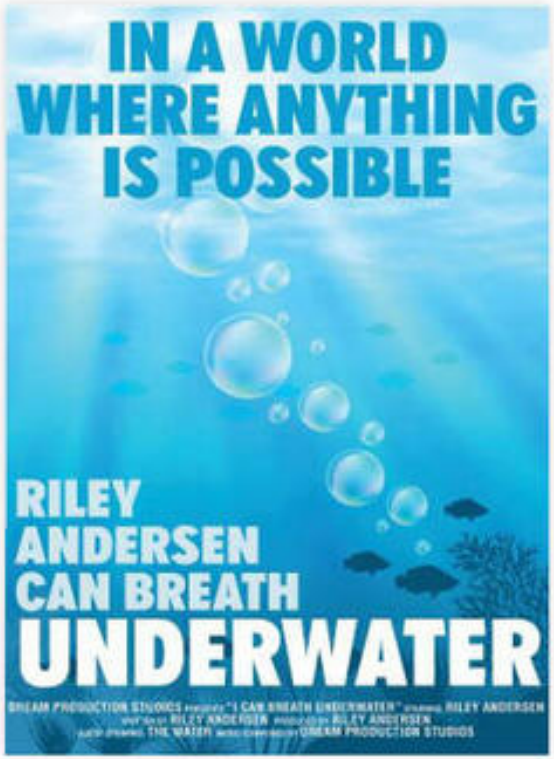
PREVIOUS SPREAD
CHRIS SASAKI Digital painting

THIS PAGE
SHELLY WAN, CHRIS SASAKI
Digital painting

OPPOSITE
KRISTIAN NORELIUS
Pencil and digital painting





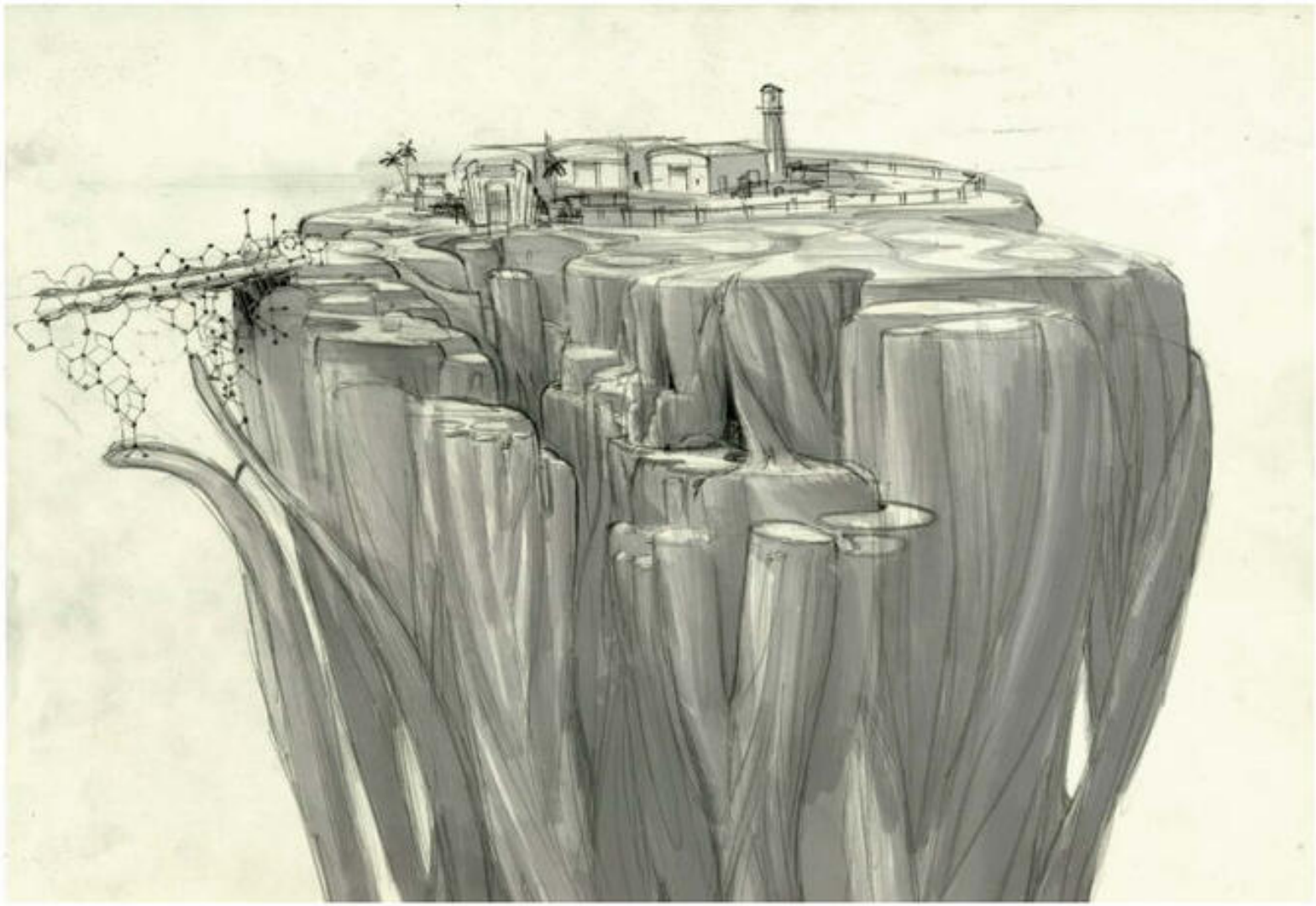


CRAIG FOSTER Digital

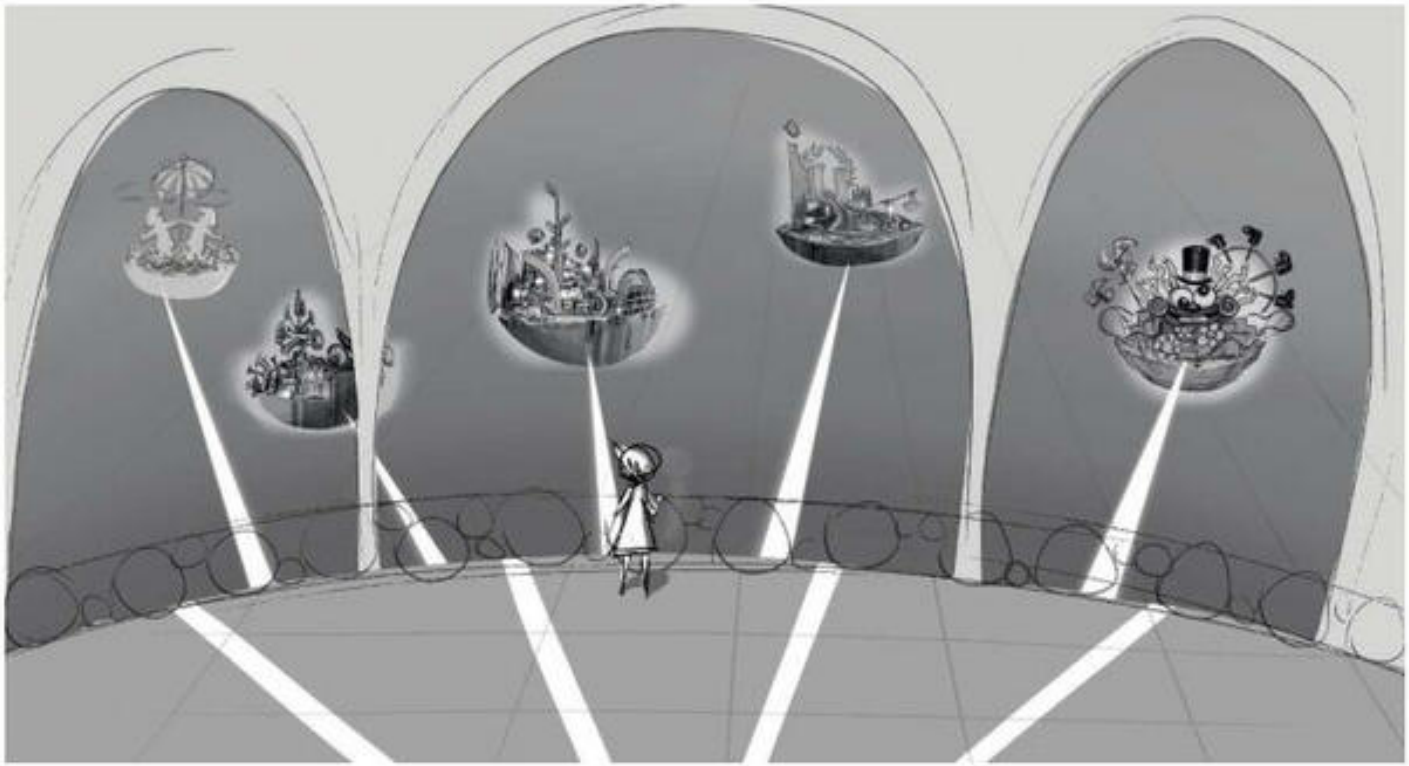
SOMETHING'S CHASING ME!

I'M FALLING
FOR A VERY LONG TIME
INTO A PIT

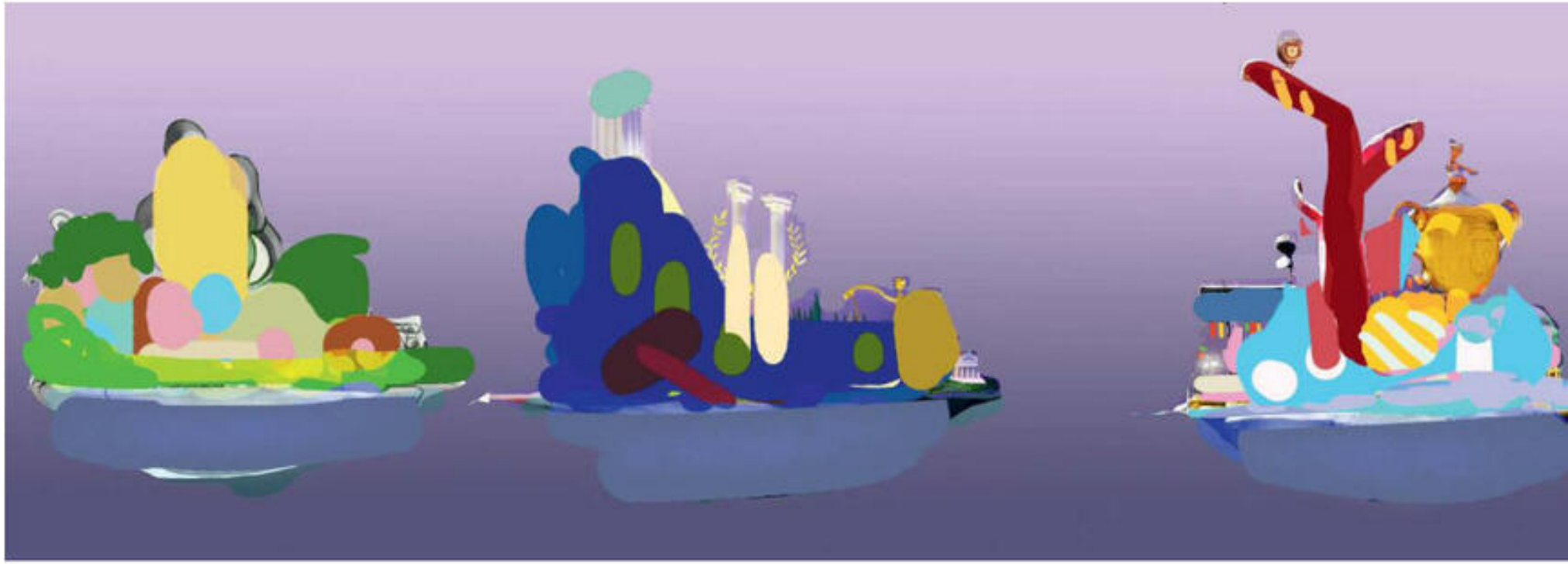
THEY WERE THERE WHEN I GOT TO SCHOOL
WHERE ARE MY PANTS?!

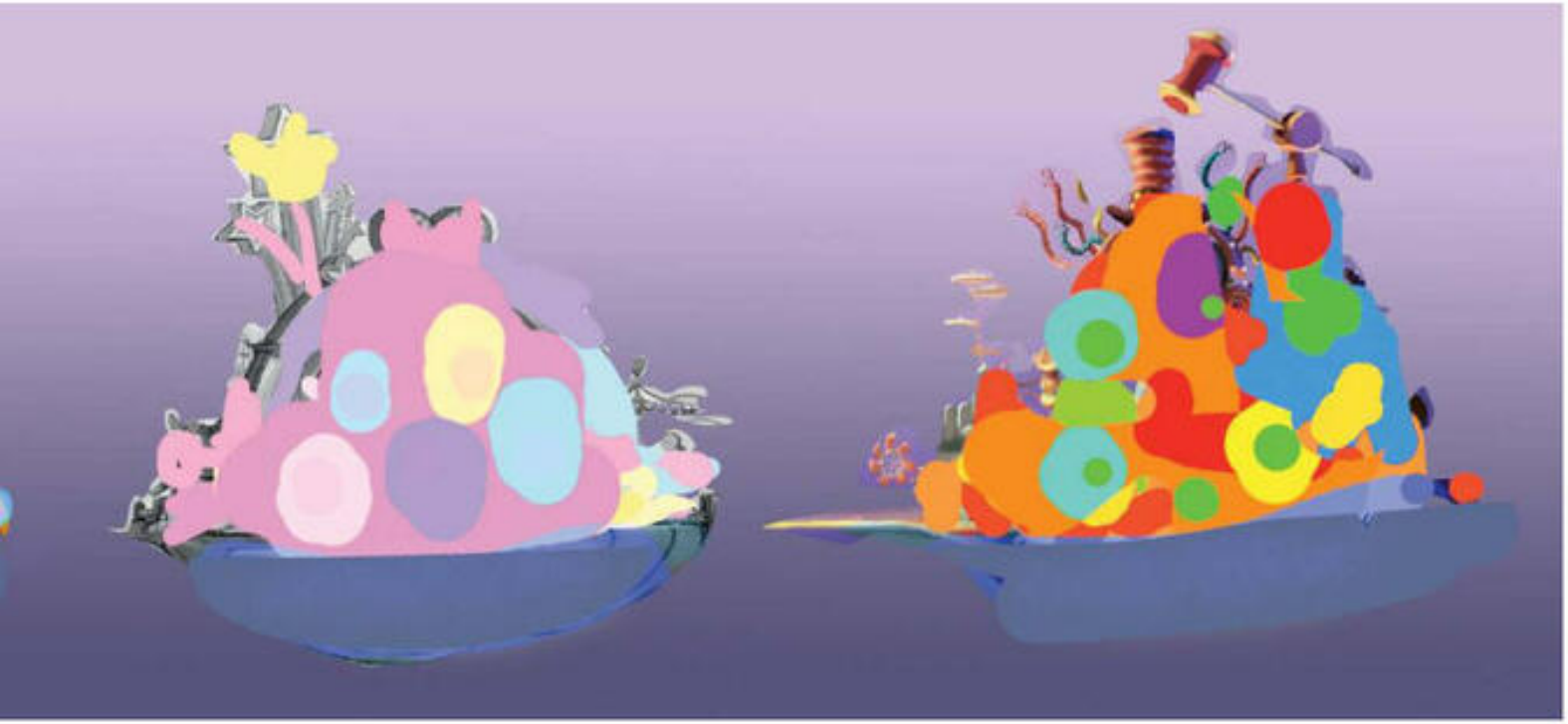


KRISTIAN NORELIUS Pencil and digital painting



RONNIE DEL CARMEN Digital





TOP
RALPH EGGLESTON
Digital painting

BOTTOM
ERNESTO NEMESIO and PAUL TOPOLOS
Digital painting

TOP
JOSH COOLEY Digital

BOTTOM
YUNG-HAN CHANG Digital

OPPOSITE
JENNIFER CHANG Digital

TOM GATELY Pencil

JOSH COOLEY Digital

THIS PAGE
TERRY SONG Ink

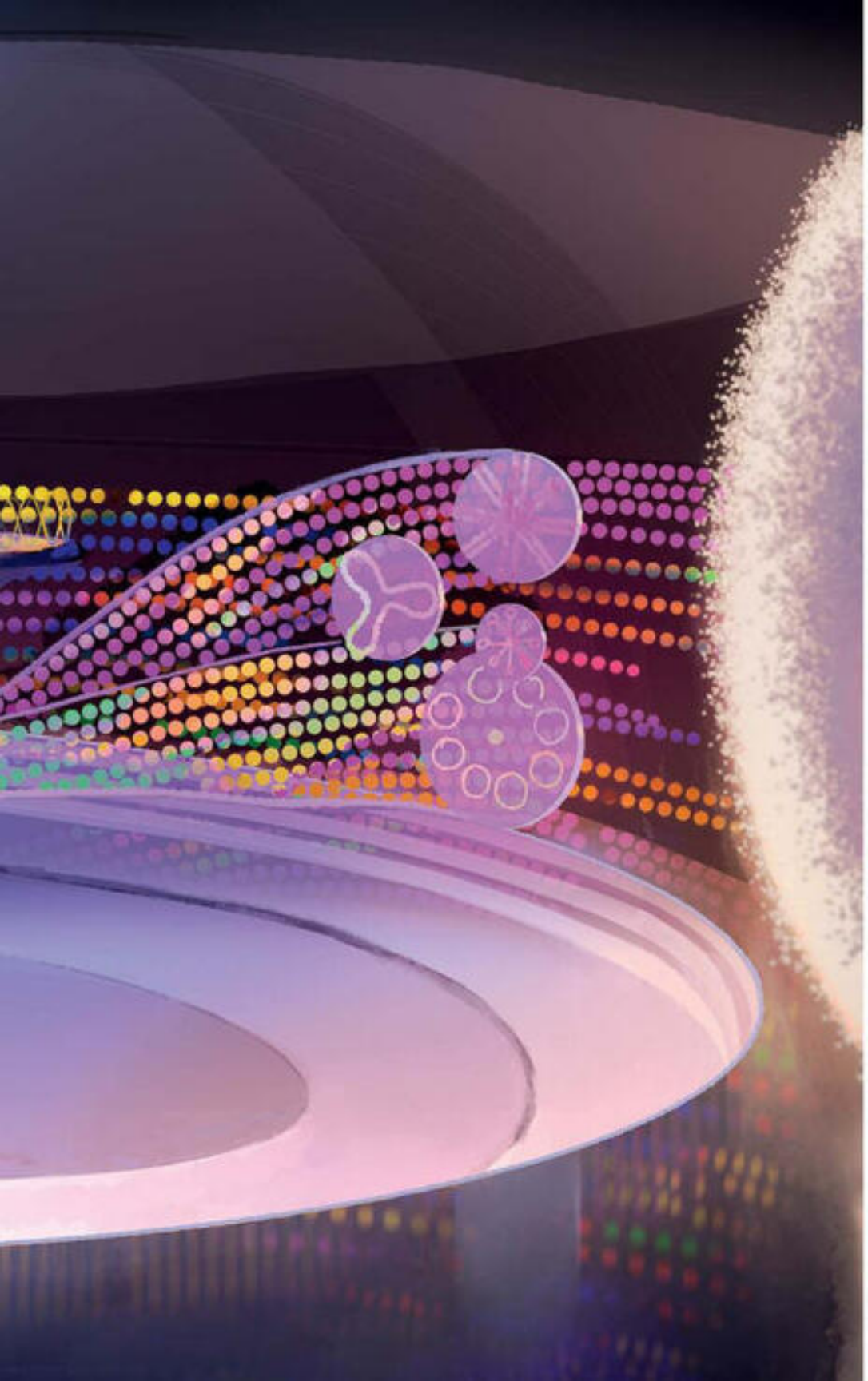
OPPOSITE
TOM GATELY Pencil

BELOW AND RIGHT

TONY FUCILE Digital pose draw over

Tony sat in dailies every morning, drawing over animators' work. His sketches were a great help in indicating how the poses and attitudes of our computer models could be strengthened.

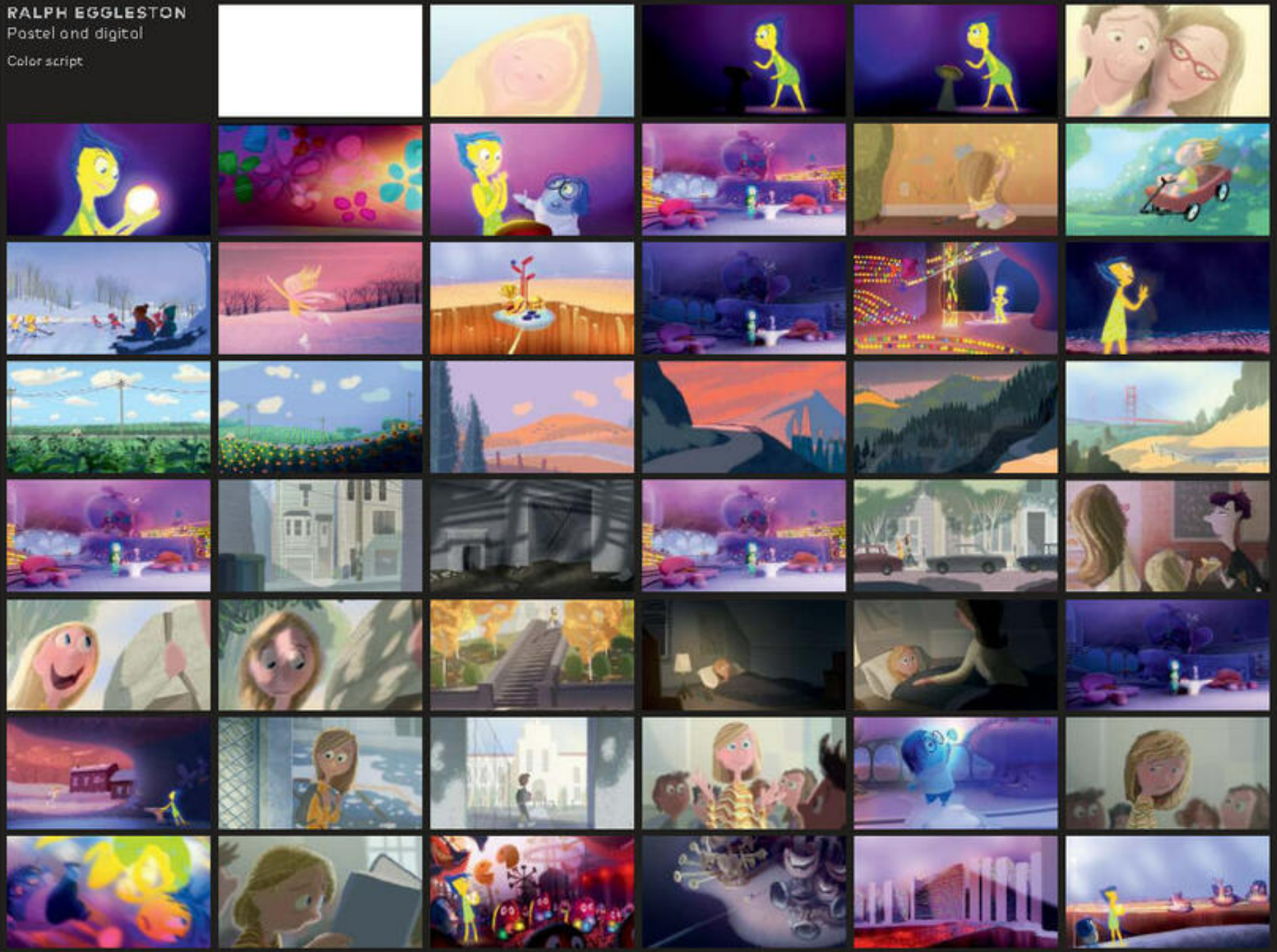
VARY SHAPE OF PUPILS?
CLAUDIO, HAD A TOUGH TIME READING THE HANDS/ARMS, WHAT ABOUT SOMETHING LIKE THIS?
SOME SHOULDER?
(PROBABLY A LAST PASS THING, BUT LOOK FOR PLACES TO FEEL THE FLOUR?

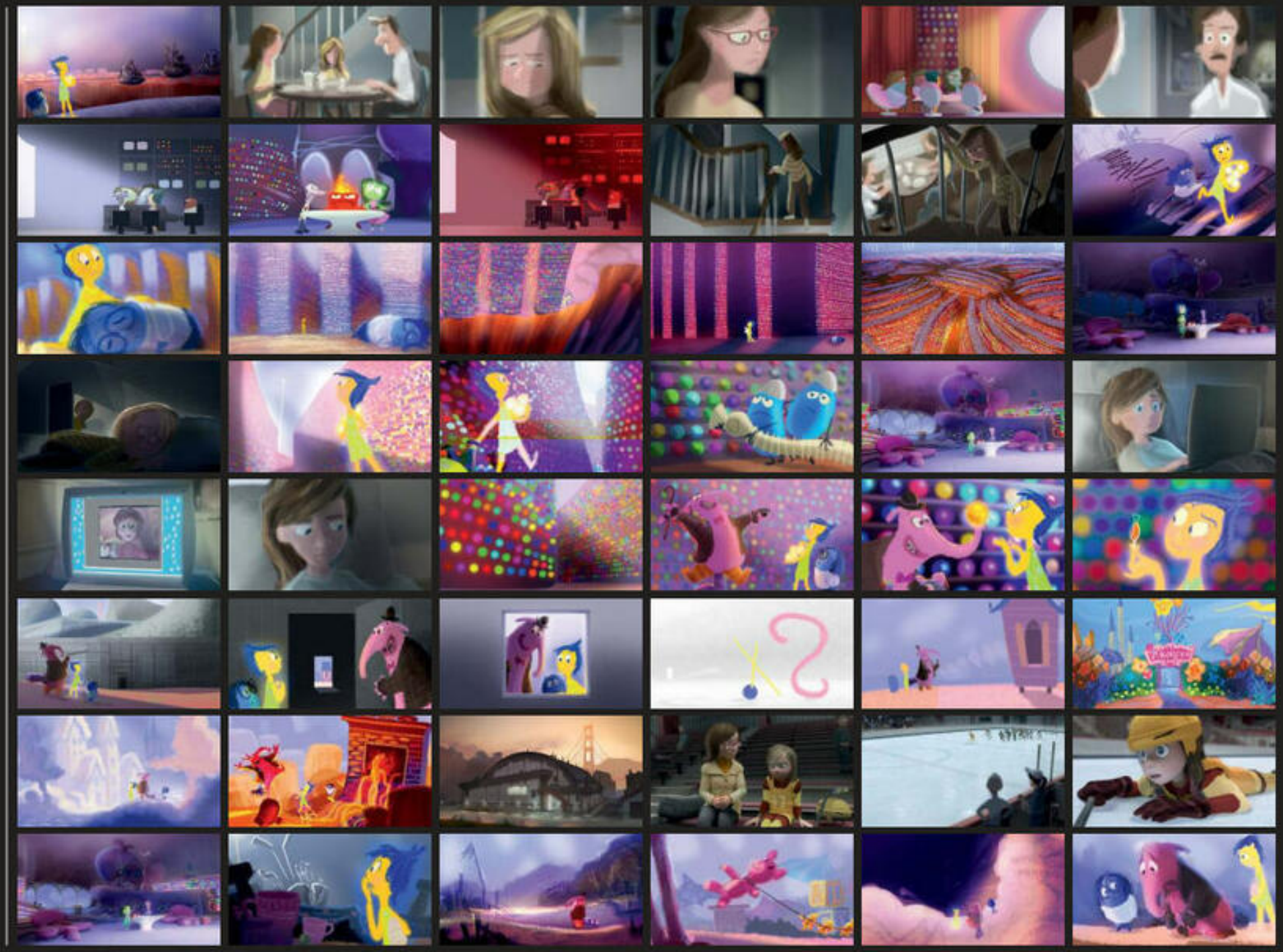


ARMAND BALTAZAR and PHILIP METSCHAN (digital layout)
Digital painting

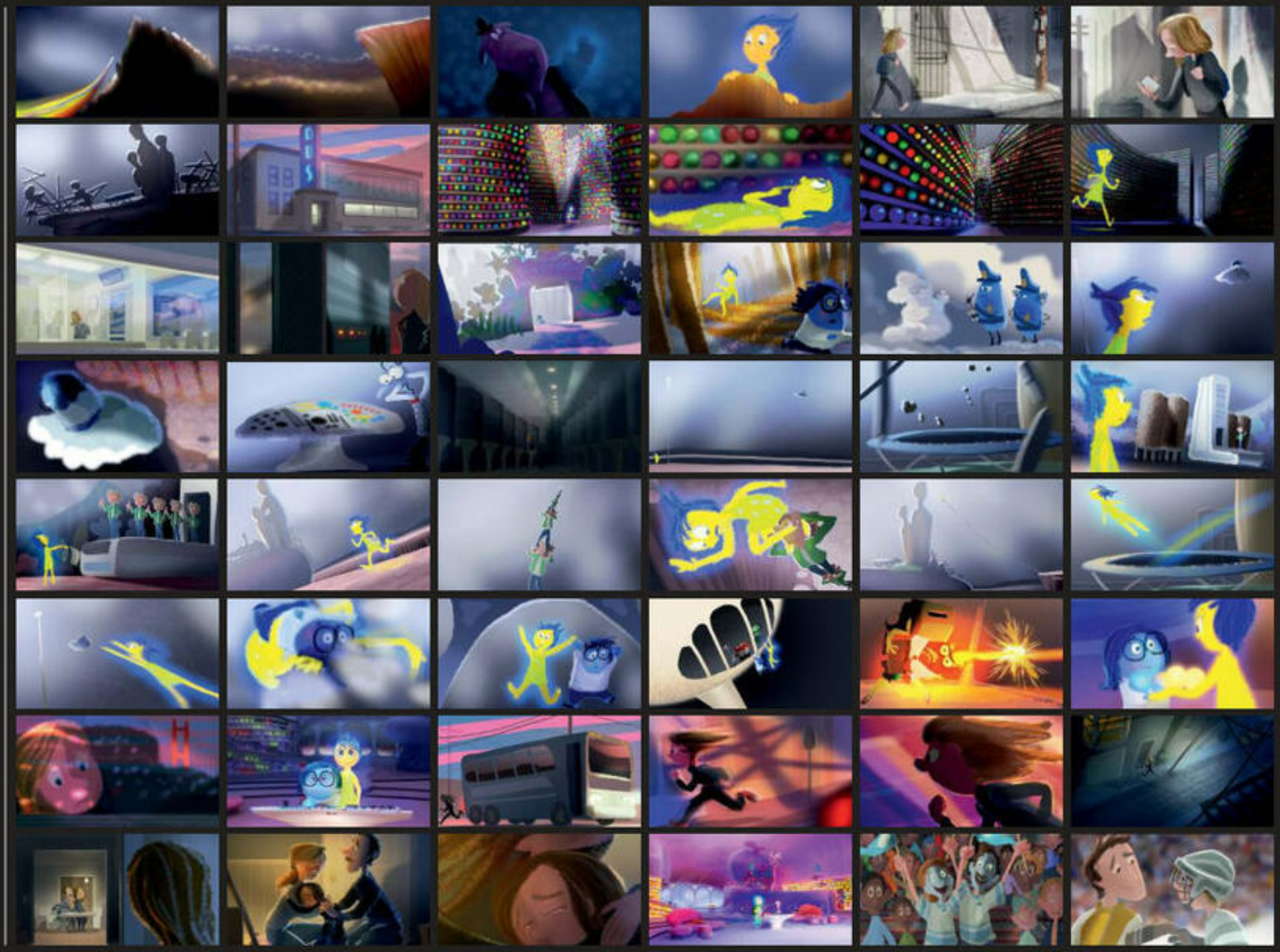
RALPH EGGLESTON
Postel and digital

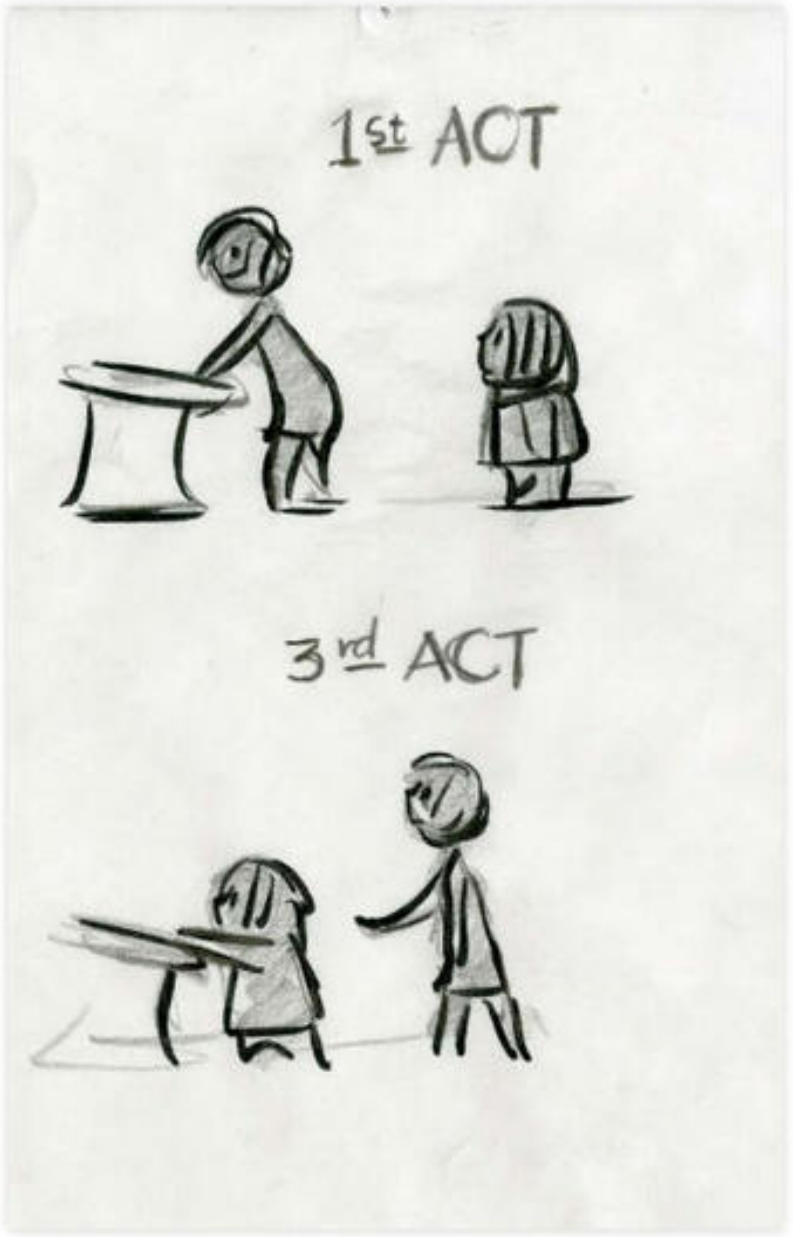
Color script

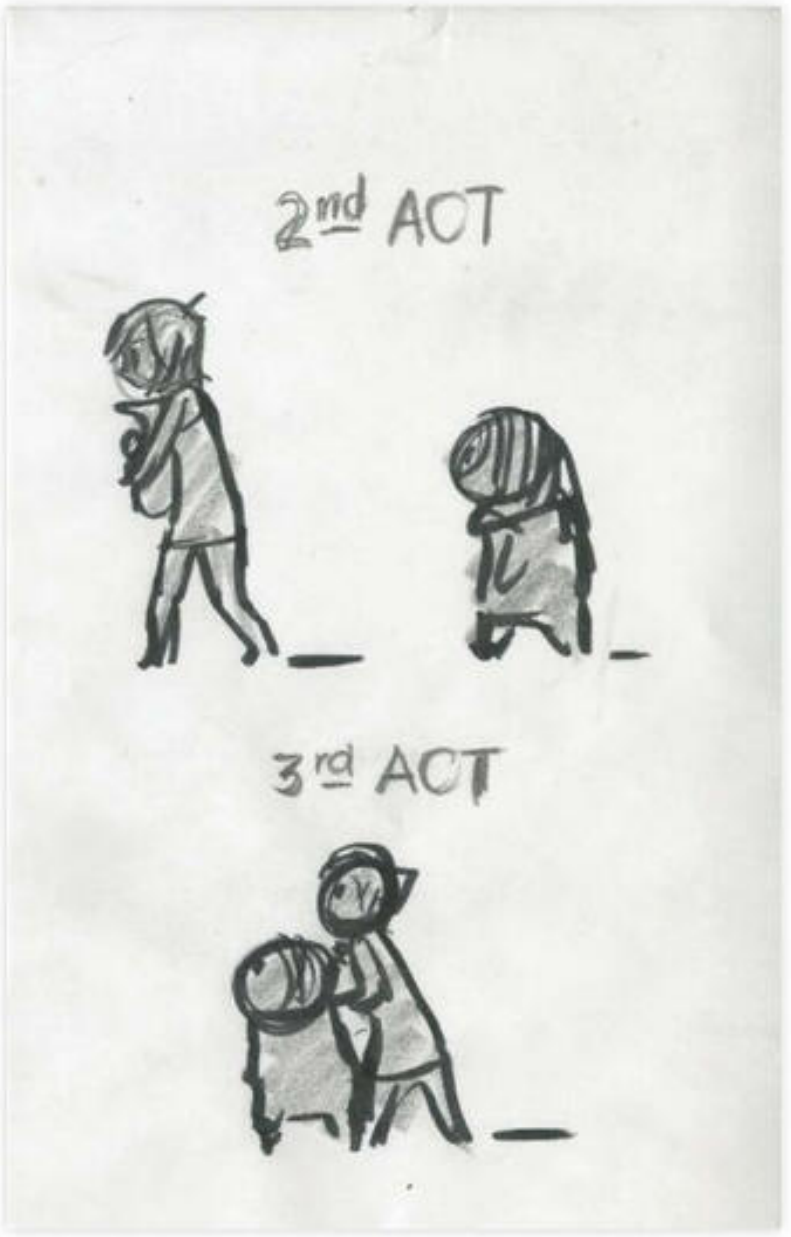




Dream




1st ACT
3rd ACT


2nd ACT
3rd ACT

THIS PAGE AND OPPOSITE
RONNIE DEL CARMEN
Pencil and marker

Acknowledgments

This book wouldn't be possible without the tireless work of the *Inside Out* Art and Story departments as well as the Pixar Publishing team: Erik Langley, May Iosotaluno and Pauline Chu (our Ninja Shark), Samantha Wilson, Isabel Conde, Molly Jones, Kelly Bonbright, Lee Rose, Margo Zimmerman (#shenamedthemovie), and Jeanette Marker. Also, many thanks to our dear friends at Chronicle Books: Jessi Rynill, Emily Haynes, Neil Egan, Lia Brown, and Beth Steiner. A special shout-out to Sarah Malarkey who jumped on board with us way back on *Monsters, Inc.* when Michele Spone made the pitch that if we're going to make "Art of" books we should work with the best publisher on the planet.

Special thanks to Co-Director, Ronnie del Carmen, whose drawings showcased in this book, provided the first glimpse of how the movie might look and feel. There would not be a film without him.

Many thanks to Production Designer, Ralph Eggleston and Story Supervisor, Josh Cooley. They shaped the film with their art and led amazing teams that created awe-inspiring work, as you have seen on these pages.

To the *Inside Out* Production team: Mark Nielsen, Dana Murray, Michael Fong, Elissa Knight, and Victoria Manley. May this be one of many "Art of" books that we share together.

And to the Pixar Executive Team that supported us along the way: John Lasseter, Ed Catmull, Jim Morris, Tom Porter, Marc Greenberg, Jim Kennedy, Lori McAdams, and Steve May.

We draw inspiration from many sources and therefore we'd like to thank the following fine folks and organizations: Jonathan Garson, Howard Green, Amy Poehler, Bill Hader, *Saturday Night Live*, David Schoeffer (for the chill chamber), Mexicali Rose, Merritt Bakery, Teacake Bake Shop, the Oakland Raiders, the Oakland Athletics, the Oaks Card Club, Disneyland, Chateau Marmont, *The Muppet Show*, and The Walt Disney Family Museum for letting us use their amazing building when we were first putting this movie together.

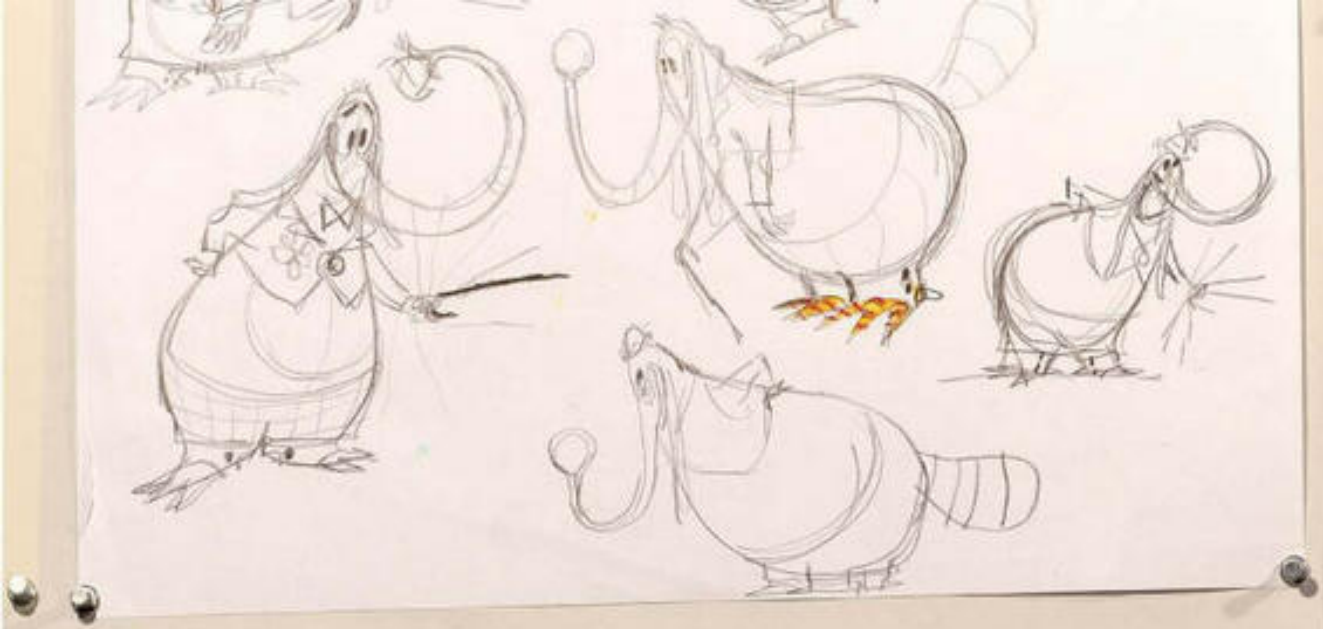
Most important, thanks to all the Pixar employees who made this film. We suspect you'll never know how much we appreciate the work you do.

JONAS RIVERA
Producer, *Inside Out*

PETE DOCTER Marker

AMY POEHLER is an actress, producer, director, and author. She currently stars on the Emmy-nominated *Parks and Recreation*, and appeared for seven seasons on *Saturday Night Live*.

PETE DOCTER is vice president of creative at Pixar Animation Studios and the writer and director of Disney•Pixar's *Inside Out*. He directed the Academy Award®–winning feature films *Monsters, Inc.* and *Up*, and also worked as an animator, screenwriter, and voice actor. He lives in Piedmont, California.



PIXAR ANIMATION STUDIOS' *INSIDE OUT* TAKES ON THE topography of their most extraordinary setting yet—inside the mind of an 11-year-old girl named Riley. This illustrated book provides a unique look at the creative process of this Academy Award®-winning animation studio, and the artistry of this innovative film.